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ABSTRACT

This book is a teacher's guide to lessons on racism and multicultural education for students in preschool through grade 12. The emphasis is on the Catholic tradition, and suggestions are given for using the manual to support a religious education program. Suggestions are also provided for using the manual in social studies and language arts curricula in which the orientation is not specifically religious. The first section deals with racism, defining three goals of a curriculum on racism: distinguishing racism from prejudice, increasing awareness of the realities of institutional racism in the United States, specifically in educational institutions, and offering strategies for attitudinal change. Four lessons are accompanied by student worksheets. The second section deals with multicultural education. It is designed to increase understanding of multicultural education, to explain the nature of stereotyping, and to suggest strategies and activities for building positive multicultural attitudes. Five lessons are outlined, with appropriate modifications suggested for different age groups, and separate focus sections concentrate on either African Americans, Native Americans, Asian Americans, or Hispanic Americans. Student worksheets are included. Sections on "Justice Heroes" contain profiles of people noted for their commitment to justice and suggested student activities based on their lives. These figures include: (1) Rosa Parks; (2) Cesar Chavez; (3) Martin Luther King, Jr.; (4) Rigoberta Menchu; (5) Fannie Lou Hamer; (6) Frederick Douglas; (7) Malcolm X; and (8) Sr. Thea Bowman. A section on literature for children and youth presents annotations of 20 books that contribute to students' familiarity with cultural diversity, grouped by the target age group. Student activities are suggested, and some worksheets are included. (SLD)

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# CELEBRATING RACIAL DIVERSITY

## by

## Kathleen McGinnis

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# CELEBRATING RACIAL DIVERSITY

## by Kathleen McGinnis


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## INTRODUCTION

The call to embrace and celebrate racial and cultural diversity is one of the most exciting and profound challenges in our society today. Racial and cultural prejudice, polarization, discrimination and the virulent dynamic of racism itself are forces that have torn at the foundation of God's family for centuries. The prayer of Jesus "that we all may be one" is not realized when society thus continues to divide itself and to keep some groups in oppressive conditions. Many of society's divisions and layers of oppression are created and maintained by racist policies and practices in institutions that shape our attitudes and our behavior. Our role as educators is both fascinating and overwhelming as we attempt to support children in their own efforts to cross racial barriers and stand for racial justice, as well as challenge children to deal with their own misconceptions and prejudices. Of course, this demands that we are doing the same thing with ourselves. Our charge to do this comes directly from Scripture. The U.S. Catholic Bishops in **BROTHERS AND SISTERS TO US: PASTORAL LETTER ON RACISM IN OUR DAY** expressed it this way:

> "God's word proclaims the oneness of the human family–from the first words of Genesis, to the "Come, Lord Jesus" of the Book of Revelation. God's word in Genesis announces that all men and women are created in God's image; not just some races and racial types, but all bear the imprint of the Creator and are enlivened by the breath of His one Spirit."

## HOW TO USE THIS MANUAL

### In a Religious Education Curriculum:

### A. Scriptural Links

The following scripture passages are, among others, helpful in dealing with the issue of the oneness of the family of God:

Amos 5:14,24 – seeing good in all

Matthew 7:12 – equal treatment

Matthew 25:31-40 – our accountability for each other

Luke 4:17-21 – Jesus' mission of liberation

Romans 15:7 – acceptance of others

Ephesians 2:19-20 – unity of all

James 1:23-24 – necessity of acting on our beliefs

Galatians 3:27-28 – equality of all people

One simple process to use is to read a Scriptural passage aloud, allow a few moments for silent reflection, then follow that with prayerful reflections/questions, pausing for a few moments after each one. The following reflections/questions, flowing from Paul's first letter to the Corinthians, 12:12-13, are an example:

> "Just as the human body, though it is made up of many parts, is a single unit because all these parts, though many, make one body, so it is with Christ. In the one Spirit we were all baptized, Jews as well as Greeks, slaves as well as citizens, and one Spirit was given to us all to drink."

1. Do I really believe that *all* people are part of one Body?

2. Do I really believe that we are all equally important members of that Body–whether our skin is brown or black? or red? or white? or yellow? Whether our language is Spanish or Cantonese or Navajo or Swahili or English? Whether our name is Washington or Gershman or Ali or Sanchez or Nguyen?

An extension of this process is to have the students prepare slides that could be used to illustrate the reflections/questions that are posed.

**B. Sacramental Links (for those whose faith traditions include sacraments)**

**1. Sacrament of Reconciliation**

In **BROTHERS AND SISTERS TO US** the United States Catholic Bishops are very clear about the sinfulness of racism:

> "Racism is a sin: a sin that divides the human family, blots out the image of God among specific members of that family, and violates the fundamental human dignity of those called to be children of the same Father. Racism is the sin that says some human beings are inherently superior and others essentially inferior because of race." (pg. 3)

Part of the preparation for the sacrament of Reconciliation should include intentional work on what is involved in interracial reconciliation, what specifically could be done, what the barriers are, etc. For example:

a. Students can be invited to reach out to someone who has been hurt by prejudice or racism and express sorrow and concern. If they have been the source of such hurt and want to apologize, that should be encouraged. If those who have been hurt are able to express forgiveness, they should be encouraged to do so also.

b. All of this might be put in the context of a formal or informal reconciliation service, including a Bible reading on forgiveness (*e.g.* Matthew 5:23-24).

c. A less public and therefore less risky way of expressing sorrow and contrition for thoughts, words or deeds that hurt others would be to write them down on a card which might be burned in a small fire or placed in a basket that is put on an altar. This latter option could include adding to the card a specific resolution about changing a particular behavior.

d. Refer to the **Justice Heroes** sections on Martin Luther King and Fannie Lou Hamer for some specific activities on racial reconciliation.

e. The writings of Martin Luther King are filled with reflections on reconciliation from a number of different angles. (Note: **EDUCATING FOR PEACE AND JUSTICE: RELIGIOUS DIMENSIONS, GRADES 7 –12**, contains two pages of quotes from Dr. King, all related to reconciliation, pp. 78–79. The book is available from the Institute for Peace and Justice, 4144 Lindell Blvd, #124, St. Louis, MO 63108, 513-533-4445). With older students, these quotes could be very fruitful in terms of preparation for the sacrament of Reconciliation. One example:

> "It is impossible even to begin the act of loving one's enemies without the prior acceptance of the necessity, over and over again, of forgiving those who inflict evil and injury upon us...Forgiveness is a catalyst creating the atmosphere necessary for a fresh start and a new beginning ... The evil deed is no longer a mental block impeding a new relationship..." (STRENGTH TO LOVE, pp. 42-3)

Discussion questions: Have you ever experienced this reality? Are there situations in your own life where you could take this step?

f. Acting out the story of the Good Samaritan, especially for younger children, can be a very effective way of demonstrating reconciliation between people who are supposed to be enemies.

**2. Sacrament of the Eucharist**

Nowhere in our sacramental life should the oneness of the human family be more tangible than in the celebration of the Eucharist or the Lord's Supper. Even for very young children we need to make this reality visible. For example:

a. Encourage students to be mindful in the Offertory petitions of those in our local communities who are in need of prayers. They could put the names of these people on index cards which are then placed on the altar in a basket.

b. Also, we all need to be mindful of the people of the world who are suffering, displaced, victims of racism and other forms of discrimination, victims of war, etc. Encouraging the students to bring in pictures from magazines and newspapers of people that they want to remember can be a way for them to make real the Body of Christ. These pictures could be placed in a basket and could be figuratively lifted up with the paten at the Consecration.

c. Discuss with the students the fact that receiving Communion for Catholics is really a way of saying YES to unity with Christ. Ask them to indicate, either in drawing or in words–perhaps in a journal–one specific way that they intend to say YES to God's multiracial family during the coming week.

### 3. Sacrament of Confirmation

Confirmation affords us a special time to talk about courage, risk-taking, walking out on our faith, and to lift up people who are role models of that caliber of a living, Spirit-filled faith. For example:

a. Use the **Justice Heroes** section as examples of people who were risk-takers on behalf of others. While all of these heroes operated from a faith basis, those whose story revolves around an explicit Christianity were Martin Luther King, Jr., Sr. Thea Bowman, César Chávez, and Fannie Lou Hamer.

b. Ask the students to brainstorm different kinds of situations where they might have to be a risk-taker on behalf of others in terms of promoting racial justice, *e.g.* racial slurs, stereotyped comments, decorations or insignia, media representations, etc.

c. Dramatize a specific example; for example, what to do when someone tells a racist joke or uses a racially derogatory comment.

d. Invite people from the community who have taken faith-based stands, perhaps at a cost to themselves, to tell their stories to the students.

## C. Liturgical Year Links

### 1. Advent/Christmas/Epiphany

The season of Advent/Christmas/Epiphany is an ideal time to focus on service, on simplicity, and on standing with those who are economically poor because Jesus came into this world in the midst of poverty, "without a place to lay his head." For example:

a. Make a connection with the Children's Defense Fund (CDF) (25 E. Street N.W., Washington, DC, 20001). Write for a catalog of their resources. Their reports are an invaluable aid in understanding poverty in the United States. The monthly newsletter, **CDF REPORTS**, would be good reading for high-school students. Also, Marian Wright Edelman, the President of CDF, has written a captivating and inspiring book entitled **THE MEASURE OF OUR SUCCESS: A LETTER TO MY CHILDREN AND YOURS.** It would be a good resource for high-school student reading.

b. The story of the birth of Jesus and of the flight to Egypt provides a context for discussing homelessness today and for studying the plight of refugees and immigrant families. Certainly this time of the liturgical year could be filled with prayer times focusing on the needs of children and families who are uprooted, who are homeless, who are trying to make new lives in a strange land. Note the children's book **FRIENDS FROM THE OTHER SIDE: AMIGOS DEL OTRO LADO** on page 107.

c. The Epiphany can provide a good opportunity to talk about the universality of the Church, which of course has implications in terms of the life of the Church in the United States, as well as world-wide. Experiencing and researching worship from a variety of traditions can be one way of making this universality real. Check in your communities for liturgical experiences celebrated from different cultural perspectives.

### 2. Lent/Easter

Lent is a time of repentance, change, beginning anew, and intentional preparation for participation in the passion of Jesus. Easter, of course, is central to our faith. Our hope is rooted in the Resurrection of Jesus. Easter means hope and joy and recommitment to living and working for the family of God. These themes can be reflected in the life of our classrooms; for example:

a. The life of Malcolm X is a good example of change in a person's life. Refer to the activities in the **Justice Heroes** section on Malcolm X.

b. The children's book **THE BLACK SNOWMAN** is a wonderful story for middle-grade and junior-high students about sacrificial love. Note page 99.

c. It would be important during this period of the Church year in prayer services and in discussions about sin and repentance to name racism as a societal and a personal sin. Prayer services could include specific situations/examples of racism for which all of us are sorry, both historically and present; for example, "We are sorry for the existence of slavery in this country/ for the treatment of Native Americans/ for the Japanese internment camps, etc. We are sorry for hate crimes that exist today, for the fact that poverty is one result of racism, etc." (Note Sacrament of Reconciliation section above for more ideas.)

d. All of the people in the **Justice Heroes** section could very easily be called "Easter People" because they exemplify hope and self-sacrifice. Use their stories as examples of what the Paschal mystery means.

3. **Pentecost**

Pentecost is a time of rejoicing in the presence of God's spirit in our lives and a time of looking clearly at the challenge of transforming our lives so we can be the instruments of God's spirit in transforming our world.

a. Use the stories of the **Justice Heroes** as examples of people who have transformed their society on behalf of others, people who have been examples of the work of the Spirit in the lives of people.

b. The story of Sr. Thea Bowman is a particularly strong example of the Spirit working through a person's life. Note pages 82 – 84.

c. Have speakers come in to share with the students how they are trying to answer God's call to transform their own communities–*e.g.* people who work in community organizing, low-income housing, etc.

d. Have a "Pentecost" bulletin board that shows the "Good News" of people working to be the agents of God's Spirit in the world today. This bulletin board could serve as a counter to many of the negative images of people of color in the media today.

4. **Specific Feast Days**

There are specific feast days/celebrations throughout the Church year, as well as the secular year, which provide opportunities to enhance the understanding of our students about different cultures, and people who are formally or informally the "saints" of racial diversity and racial justice. For example:

a. January 15 – Birthday of Martin Luther King, Jr.

b. July 14 – Blessed Kateri Tekakwitha (Mohawk)

c. November 3 – St. Martin de Porres

d. December 12 – Our Lady of Guadalupe

e. December 17-24 – Las Posadas

## IN A SOCIAL STUDIES OR LANGUAGE ARTS CURRICULUM:

All of the activities in this manual are intended as supplementary activities to established units in the curriculum. The literature suggestions could obviously be used in addition to or in place of other pieces. The other activities could be used to extend units or to put more flesh on a specific topic of study. For example, if a class were studying something about labor unions in a social studies class, the activities in the section on César Chávez could be an addition that would enhance the original objectives. It is not the intent of this manual to suggest that each class would be able to do all of the activities. Several activities are repeated in the manual. That is done based on the assumption that everyone will not be using all of the sections of the manual.

# RACISM

## Goals

- To clarify the definition of racism and distinguish racism from prejudice.
- To increase the level of awareness about the realities of racism in the US.
- To increase the level of awareness and understanding about how racism works in institutions, specifically in the institution of education.
- To offer suggested strategies for attitudinal change.

### Lesson I. DEFINITIONS OF RACISM AND PREJUDICE

GOAL: To clarify the definition of racism and distinguish racism from prejudice.

**Teacher Background**

Racism is defined as:

... "any attitude, action or institutional structure which subordinates a person or group because of their color" (from RACISM IN AMERICA AND HOW TO COMBAT IT, U.S. Commission on Civil Rights, 1970).

... "the limiting of opportunities, privileges, and responsibilities of a people solely because of their race" (from Prof. Charles Willie, as quoted in the script of "Understanding Institutional Racism", Council on Interracial Books for Children, 1978).

... "the generalized and final assigning of values to real or imaginary differences, to the accusers' benefit and at their victims' expense, in order to justify the former's own privileges or aggression." (from Alfred Memmi. DOMINATED MAN, p. 85)

No matter which definition is used, racism means that a self-designed superior group imposes unjust restrictions on another group of a different color and has the power to back up those restrictions. Power is the key element in the exercise of racism.

Prejudice is defined in the following way: "a feeling, either favorable or unfavorable, toward another person, thing, or group, without sufficient warrant" (gathered from several sources). Prejudice can be "casually defined" as "being down on something you're not up on". People can be prejudiced against people from another racial group or people in their own group. In his book, THE NATURE OF PREJUDICE, Gordon Allport states that even though prejudices can be positive or negative, most prejudicial attitudes toward people tend to be negative.

It is important to distinguish between racism (which includes the element of power) and prejudice (which means attitudes). This is more than a question of semantics. The importance is that of understanding that anyone can be prejudiced, but only the group with power can be racist. In the United States that means that only White people can be racist in any organized systematic way.

**RACISM = PREJUDICE + POWER**

**Suggested Activities for Older Students**

1. Have students identify each one of the following eight situations as either racism or prejudice. Spend time discussing their answers.

RACISM OR PREJUDICE?

a. A Puerto Rican student passes an African American student in the corridor of a school and says, "I wish you and your kind weren't going to school here."

b. A School Board issues a statement saying that African Americans will no longer be allowed to attend certain high schools because other students aren't comfortable with them in the school.

c. An African American woman says she would prefer to go to a White doctor because she feels African Americans in the medical field are not as capable as Whites.

d. An African American man says he thinks that Jewish people are very arrogant.

e. A Navajo woman says she does not want to have to sit next to White people in church.

f. An African American child says she does not want to be a friend of another child because that child is Vietnamese.

g. A Chicano family cannot find rental housing in a certain neighborhood; a White family of similar means can find housing.

h. An African American teen-ager tells another teen-ager that she has "good hair," meaning hair that is less tightly curled, more like White hair.

2. Use **Student Worksheet #1, DEFINITIONS OF RACISM**. Ask the students whether they agree or disagree? Why or why not?

**Suggested Activity for Younger Students**

Pass out orange circles cut out of construction paper and ask the students to talk about what things they like that are orange. Then tell them that you would like to read to them the story of a little boy named Gilbert. Read the story of Gilbert which follows, or have one of the students read it.

**Gilbert and the Color Orange**

Gilbert hated the color orange. He leaned to hate it when he was a young child. In fact, he couldn't remember a time when he didn't hate it. Now, Gilbert had never actually been around anything that was orange. He certainly didn't have anything orange in his house. But his parents hated orange and so did the rest of his family, so Gilbert knew the color was not to be trusted.

Gilbert went through life avoiding orange. He never tasted the juicy sections of the orange fruit or smelled an orange flower. He never drew with an orange crayon or wore an orange shirt. He never carved an orange pumpkin or watched the sun set in an orange sky. For Gilbert, orange pop, orange flavored sherbet, and orange candy were out.

In fourth grade, the rest of Gilbert's friends signed up for the basketball team, but Gilbert stayed home. The idea of dribbling an orange basketball down the court made him shudder. "Why don't the others understand how horrible orange is?" Gilbert thought.

Possible discussion questions:

- What caused Gilbert to hate orange? How was his life affected by his hatred for orange?
- In this story, Gilbert is "prejudiced" against the color orange. This is an unlikely kind of prejudice for a person to have. What are some more common kinds of prejudice? How do those prejudices affect the lives of the people who have the prejudices?
- If Gilbert had been able to get the grocery stores to stop selling oranges, and orange candy and any other food that is orange; or to get the school to stop using orange crayons or orange paint; or to get the school to stop offering basketball, would his hatred for orange have become more like racism? What would the difference be?

## Lesson 2: REALITIES OF RACISM

GOAL: To increase the level of awareness about the realities of racism in the U.S.

**Teacher Background**

Racism is fundamentally a matter of oppression and powerlessness because of race. It is important for all students to grow in their experiential and intellectual understanding of that. It is important to distinguish between direct or overt racism and indirect or covert racism. The direct variety is relatively easy to spot, because it means using race per se as the factor which subordinates another person or group, or which deprives him/her of an equal opportunity. Example: a savings and loan institution has a definite policy of not lending money to people of color.

The indirect variety is much harder to spot because it is sometimes unintentional, but it has the same effect of subordinating and depriving someone of an equal opportunity. Using the same example as above: a savings and loan institution has a policy of considering anyone for a loan who fulfills certain requirements; such as, not having a police record, and having a certain amount of collateral. This policy does not openly discriminate against African Americans or other people of color; but since people of color are more likely to have police records and not as likely to have the necessary collateral (because of racism and residual effects of racism in other institutions), the net result is the same as the direct racism — the person of color still does not get the loan.

**Suggested Activities for Older Students**

1. Have the students read the articles in **Student Worksheet #2, READINGS ON RACISM**. Ask them to compare and contrast the experiences of racism reflected in these readings.
2. Have students read the story of **WESLEY** on **Student Worksheet #3**, and answer the questions that follow.
3. The statements on **Student Worksheet #4** are entitled **OF MYTHS AND REALITIES.** Have students answer these questions: Are these facts surprising to you? Why or why not? Could you use these facts in conversations with other people?

**Suggested Activities for Younger Students**

1. Have students act out the story of Rosa Parks' refusal to accept the segregated seating on a Montgomery, Alabama bus. Use this as an opportunity to explain Jim Crow laws and the kind of courage that Rosa Parks' action exemplified. A good resource, readable by young students, is **Rosa Parks** by Eloise Greenfield.
2. Make a rainbow visual on newsprint and talk with the children about what it means to be "Rainbow People"—all different colors, but all working together as one. Cover the rainbow with strips of paper on which you have written words like "racial jokes," "hurtful names," "unequal chances in school," "unequal laws," "Ku Klux Klan," "closed housing agreements," etc. Talk about what these realities mean to the idea of a "Rainbow People." The cassette tape entitled "Rainbow People" would be a good musical accompaniment to this discussion. The tape, an article for teachers, and directions for signing the song "Rainbow People" are available from the Institute for Peace and Justice, (314) 533-4445.
3. The availability of health care is one of the indicators of racism in a community. Duplicate **Student Worksheet #5, HOSPITALS** (for middle grade students and older.) Ask the students what they notice about the location of these twenty-four hospitals in the St. Louis area. The students could trace trips from different parts of the St. Louis area to the closest hospital. Have them talk about which people would have the most difficult time getting to the hospital. (Note: The North part of the city of St. Louis is predominantly African American.)

## Lesson 3. INSTITUTIONAL RACISM

GOAL: To increase the level of awareness and understanding about how racism works in institutions, specifically in the institution of education.

### A. GENERAL

**Teacher Background**

Institutional racism, a set of practices through which social goods and services are distributed inequitably, has been documented by the Kerner Report (1968) as the essential ingredient in American racist practice. In other words, the institutions of this country have used race as a criterion. Because of this reality, African Americans and other people of color have been assured of substandard education, employment, housing, medical care, legal assistance, consumer and credit assistance, and recreational programs.

Besides subordinating people of color, institutional racism functions in the US to provide benefits to White people. The U.S. Commission on Civil Rights, in **RACISM IN AMERICA AND HOW TO COMBAT IT**, puts it this way:

> "Overt racism and institutional subordination provide the following economic benefits to a significant number of whites:

1. Reduction of competition by excluding members of certain groups from access to benefits, privileges, jobs, or other opportunities or markets ...
2. Exploitation of members of the subordinated groups through lower wages, higher prices, higher rents, less desirable credit terms, or poorer working or living conditions than those received by whites ...
3. Avoidance of certain undesirable or 'dead-end' jobs by creating economically depressed racial or ethnic groups which will be compelled by necessity to carry out these jobs, even though their potential skill levels are equal to those of other groups.

All the political benefits of racism involve receipt by whites of a disproportionate share of the advantages which arise from political control over government."

It is important to acknowledge those benefits in order to be able to operate effectively against institutional racism.

**Suggested Activities for Older Students**

1. After students read the excerpt **TOWARD A DEFINITION** on **Student Worksheet #6** (from **INSTITUTIONAL RACISM IN AMERICA**, pp. 4-5), discuss with them the difference between the intent of actions or policies and the effect of those same actions or policies.
2. A filmstrip/cassette entitled UNDERSTANDING INSTITUTIONAL RACISM is a useful tool in explaining institutional racism. It is best used by breaking it up into parts (probably according to the different institutions analyzed) because there is too much information in the filmstrip as a whole for students to absorb. It is available on a rental basis from the Institute for Peace & Justice (314-533-4445).
3. In order for students to understand the scope of institutional racism in this country, it would be good for them to do their own research. **Student Worksheet #7, INVENTORY ON RACISM** gives guidelines for research in business.
4. Students could do research on one aspect of the retailing business in this country. They could research toys, and note how many dolls, puzzles, storybooks, toy boxes with children's pictures on them have images of people of color. Students could also ask store managers or department managers why there aren't more toys with people of color pictured on them.

**Suggested Activities for Younger Students**

1. Research on dolls and other toys can be a particularly effective method for younger students to discover the realities of racism within an institution that has some meaning for them. Even the packaging on toys can provide a fertile field for discussion of the overwhelming nature of white images. Since many children go to grocery stores with their parents, ask them to notice the pictures on diaper

packages. Bringing in the sides of diaper packages and setting up a display can provide another source for discussion, e.g., "Look at all these babies!" "Are any kinds of babies missing?", etc.

2. Set up a dramatization of a situation of housing discrimination. An African American family wants to buy a house in a certain neighborhood, and the realtor is trying to discourage them. Some of the White neighbors are adamantly opposed to the African American family moving in, but some are not. Part of the drama could relate to the neighbors' discussions with each other.

## B. IN EDUCATION

### Teacher Background

Institutional racism in education takes many forms. Sometimes it is overt as when school boards set policies that relegate students of color to segregated, inferior schools with inadequate funding and inferior equipment. Sometimes it is covert, as in the following kinds of practices:

— lower teacher expectations for students of color;

— I.Q. and other tests based on White student norms;

— the lack of positive role models from people of color, either as members of the staff or as resource people;

— the lack of a share in the decision-making power for people of color;

— situations where students of color predominate in remedial classes and Whites in accelerated classes.

No matter what form it takes, the essential ingredient in racism in education is the continued subordination of people of color and their continued exclusion from the exercise of power.

### Suggested Activities for Older Students

1. Have students read the following possible American History textbook statements, and answer the questions which follow:

   a. Thanksgiving is a day of mourning for many American Indians.

   b. The US government plotted a war against Mexico in the 1840's in order to steal its lands.

   c. Christopher Columbus represented the beginning of a European invasion of American Indian land.

   d. The Declaration of Independence is meaningless because at the same time that it was issued, slavery was allowed to exist.

   For your discussion: Could you construct other statements like these? Do the statements seem biased? From whose viewpoint? Aren't our textbooks really biased now? For example: "Columbus discovered America." From whose viewpoint is that an accurate statement?

2. The film **BLACK HISTORY: LOST, STOLEN OR STRAYED**, available in many public libraries, is a good resource for generating discussion with older students about what has happened to the history of African American people in most history textbooks.

3. **Student Worksheet #8, SCHOOL CHECKLIST FOR CULTURAL PLURALISM** can be used by older students as a way to investigate specific elements in the school environment that could be seen as areas of strength or weakness in an effort to eliminate all traces of racism in a school. Note: It is important to see a tool like this checklist as an aid in spotlighting <u>both</u> strengths and areas of need. It is not intended to point a finger or assess guilt. Change in any system demands that we can see possibilities for that change in specific terms.

4. See the activities in the unit on **MULTICULTURAL EDUCATION** for additional ideas on building a positive racial atmosphere in education.

### Suggested Activity for Younger Students

Students can check their social studies and reading/language series to assess to what degree the history and culture of people of color has been included. For example, they could count the number of stories about people of color in their readers; they could count the pictures of people of color in any of their texts; they could check how much information is given about Martin Luther King and the civil rights movement, etc. Then they could decide what to do with their findings. Should they write to the publishers, etc.?

## Lesson 4. STRATEGIES FOR CHANGE: ATTITUDINAL CHANGE

GOAL: To offer suggested strategies for change in the area of attitudinal change.

### Teacher Background

The process of changing racial attitudes is admittedly a complex one. There is no definitive answer to the question, "How do I change my own racial attitudes?" or to "How do I change the attitudes of someone else?" For White people, it seems clear that any significant change involves movement into what Robert Terry calls a "new White consciousness". In his book FOR WHITES ONLY (pp. 17-19), Terry talks about this new consciousness in this way:

> "The idea of a new White consciousness has puzzled many people. A first impression for some is that it is a step backward rather than forward. The emphasis on color, they argue, only serves to perpetuate division. Instead of being color-conscious, we should be color-blind. We need a new human consciousness, not white consciousness..."
> "Protestations to deny Whiteness eliminate neither the fact nor the problem of White privilege. American culture is color-conscious. We sort people by color, to the advantage of some and detriment of others. To disassociate oneself from Whiteness by affirming humanness ignores what Whiteness has done and how we continue to benefit from it ..."
>
> "...color consciousness is a fact of life in America ... and recognizing that fact does not in itself make one a racist. Racism is not color-consciousness per se, but how that color consciousness is used by one people against another ...
> "If we seriously want to eliminate racial injustice in America instead of pretending to ignore color, we must be color-conscious in a radically new way ...
>
> "New White consciousness is a bridge concept. The new in the label points to fresh possibilities. We are not totally limited by our past. White is a constant reminder that we still participate in a racist institution and culture. Consciousness continually reminds us that we need to reconstruct totally our new understanding of who we are and what we ought to do."

### Suggested Activities for Older Students

1. Opportunities to engage in serious dialogue with people from racial groups different from one's own is an important way to look critically at one's own attitudes. In a school with a multiracial student body and/or staff, these kinds of "talk sessions" can be part of ongoing dialogue on various issues within the school. If the school is all of one racial group, some sessions would need to be set up with resource people from outside of the school community. These sessions would probably work best with students when focused on specific issues, e.g., perspectives on certain political candidates, law enforcement in the area and how it relates to different communities, the celebration of Thanksgiving from a Native American perspective, etc.
2. Personal experiences probably have the deepest effect on attitude formation and attitude change. It is important for students who are not victims of racism themselves to have some opportunities to relate to those who are victims. However, it is crucial that these opportunities not reinforce stereotypes and/or feelings of superiority. The experiences should enable both groups to see the strength, the creativity, the resourcefulness of the other. All students also need to be put in touch with people in the community who are advocates for change, who are working to overcome the burdens and the barriers of racism. Putting students into contact with people or groups who are struggling to maintain a cultural identity or who are publishing materials which are intended to foster a sense of pride in their own group as well as correct misperceptions about themselves, would also be a valuable resource. The identity of these kinds of groups would vary in each community. The important criterion is that they be groups working in some way to overcome racism.

Other kinds of personal experiences may be planned. A few examples:

— some time spent working in a community center, under the supervision of people of color;

— attending cultural events for different racial groups;

— participating in "studies" programs at a junior college or university (e.g., African American Studies, Chicano Studies, Native American Studies, etc.);

— attending Pow Wows in the community;

— attending church services with different racial groups (e.g. Korean, African American, Hispanic, etc.)

Any of these kinds of experiences need to have time built into them in the beginning and at the end to answer questions and to help students clarify their own feelings.

3. Use one or more of the worksheets to help in the students' examining their own attitudes. Use **Student Worksheet #9, RACIAL PROFILE,** and **Student Worksheet #10, SOCIAL DISTANCE SCALE.** Note: Use the **SOCIAL DISTANCE SCALE** as the basis for discussion about how attitudes about specific people are formed. Why are the acceptance levels different for different groups?

4. A project aimed at critiquing the institutions in the community can be an aid in attitudinal change. **Student Worksheet #11, EXAMINING OUR COMMUNITY** outlines such a project.

5. **Student Worksheet #12, WHITE PRIVILEGE** is from BREAKING DOWN THE WALLS: RESPONDING TO THE RACISM THAT DIVIDES US by Virgil Cruz and Jean Cooley. In this article the authors enumerate some of the daily conditions of life that they feel come to Whites simply by virtue of the fact that they are White. Use the worksheet as a discussion starter with students. See if they agree with what the authors have listed. Would they name other privileges?

6. Lastly, it is important to note that a very big factor in bringing about attitudinal change is institutional change itself. For example, if a school undertakes curriculum changes geared to a more truly multiracial perspective or if a school pursues a policy of recruiting a more diverse staff, these kinds of changes will be definite factors in attitudinal change in the students.

**Suggested Activities for Younger Students**

1. Using puppets can be an effective way to introduce to students some of the issues involved in changing attitudes and institutions. For example,

   a. Challenging racial jokes or racial slurs. "Why did you say that? I don't think that's funny, etc."

   b. Advocating for more books portraying children of color in the school library.

2. **Student Worksheet #13** suggests a visual and dramatic way of giving young children a sense of what was involved in Martin Luther King's struggle for change. As the group sings "We Shall Overcome," encourage them to incorporate verses of their own that describe their vision of a changed and just society, e.g. "we shall play together....we shall live next door....we'll be in church together, etc."

**Student Worksheet #1**

# DEFINITIONS OF RACISM

**PREJUDICE**

"Unfavorable opinion or feeling formed beforehand without knowledge, thought or reason."

*— From Random House Dictionary, 1967.*

**RACISM**

"Any attitude, action or institutional structure which subordinates a person or group because of their color...Racism is not just a matter of attitudes, actions and institutional structures can also be a form of racism."

*— From **Racism in America and How To Combat It**, U.S. Commission on Civil Rights, 1970.*

"Racism is different from racial prejudice, hatred or discrimination. Racism involves having the power to carry out systematic discriminatory practices through the major institutions of our society."

*— From **What Curriculum Leaders Can Do About Racism** by Dr. Delmo Della-Dora, New Detroit, Inc., 1970.*

**WHITE RACISM**

"Power + Prejudice = Racism."

*— From **Developing New Perspectives On Race**, by Pat A. Bidol*

"In the United States at present, only whites can be racists, since whites dominate and control the institutions that create and enforce American cultural norms and values...Blacks and other Third World peoples do not have access to the power to enforce any prejudices they may have, so they cannot, by definition, be racists."

*— From **Education & Racism**, National Education Association, 1973.*

"Racism and white racism mean the same thing, if we are referring to practices of major institutions and dominant societal patterns in the United States today...White people are in the majority in the country... Thus, government, business, industry, unions, churches, educational and other institutions are almost always dominated by white people. When you combine power with racial discrimination, the result is racism."

*— From **What Curriculum Leaders Can Do About Racism***

**RACIST SOCIETY**

"Is one in which social policies, procedures, decisions, habits and acts do in fact subjugate a race of people and permit another race to maintain control over them. No society will distribute social benefits in a perfectly equitable way. But no society need use race as a criterion to determine who will be rewarded and who punished. Any nation which permits race to affect those who benefit from social policies is racist."

*— From **Institutional Racism in America**.*

**ETHNOCENTRISM**

"A tendency to view alien cultures with disfavor and a resulting sense of inherent superiority."

*— From **Webster's Third International Dictionary***

**CULTURAL RACISM**

"When whites use power to perpetuate their cultural heritage and impose it upon others while at the same time destroying the culture of ethnic minorities."

*— From **Teaching Ethnic Studies**, National Council for Social Studies, 1973.*

Power + Ethnocentrism = Cultural Racism

*(Reprinted with permission of the Foundation For Change, Council on Interracial Books for Children, New York, NY)*

**Student Worksheet #2**

## READINGS ON RACISM

"But why this discrimination against the Chinese?" by Senator John Franklin Miller

*From an address by Senator John Franklin Miller (California, 1881-87), February 28, 1882. Congressional Record (Washington, DC: Government Printing Office)*

"... they (the Chinese) never change or abandon their habits or methods no matter what their surroundings may be. They herd together like beasts in places where White men could not live; they clothe themselves in the cheapest raiment as they have done in China, and subsist on cheap food imported for their use and the refuse of our markets.

"... But why this discrimination against the Chinese? It was because they are unfit for the responsibilities, duties, and privileges of American citizenship... If they should be admitted to citizenship, then there would be a new element introduced into the governing power of this nation, which would be the most venal, irresponsible, ignorant, and vicious of all the bad elements which have been infused into the body-politic — an element disloyal to American institutions, inimical to republican liberty, scornful of American civilization, not fit for self-government and unfit to participate in the government of others, a people destitute of conscience or the moral sense ...They would esteem the suffrage only for the money they could make out of it ." (Taken from RACISM, by Anita Monte, pp. 85-88).

"Targeted for death", **AKWESASNE NOTES**, Spring, 1984, p. 10

"From 1978 to 1983, 100 percent of all uranium mined came from Indian lands. Oil companies now have managed to gain control of 76 percent of the uranium reserves...In December, 1979, 38 percent of the pregnant women on the Pine Ridge Sioux Reservation miscarried in one month. Women of All Red Nations (WARN), an organization of American Indian women, weren't satisfied with government investigations and decided to do their own investigation. Rates of miscarriage were found to be twice as high as the national average, with high rates of bone and reproductive organ cancers, also. At the insistence of WARN, the Indian Health Service conducted water tests, which revealed gross alpha radiation levels at or higher than the maximum federal safety level...."

Taken from **CIVIL RIGHTS JOURNAL, #460,** October, 1990

"Altgeld Gardens Housing Projects, where more than ten thousand African Americans live, on the southside of Chicago, is surrounded by multiple toxic waste dumps, petro-chemical plants, and a toxic waste incinerator. The cancer rate among the residents of Altgeld Gardens is one of the highest in the nation. **Toxic Wastes and Race in the United States,** the first national study on the correlation between the location of hazardous waste sites and racial and ethnic communities, verified back in 1987 that race was the most significant variable in determining the location of these sites across the nation."

**EMERGE,** April, 1991

"Detroit's adult population is 75% African American; its suburbs are 93% White. 8% of Detroit's residents have a college degree; 20% of its suburban residents do. The city's median household income is $15,000; suburban median income is $32,500. Poverty rate in the city—36%; in the suburbs—12%. Unemployment in the city — 21%; in the suburbs — 6%."

"Vandals Shake West Babylon Dream," by William Echikson,**Newsday,** July 13, 1981

"The family's neat two-story brown dwelling was defaced with "Ricans Die—KKK all the way," its portable swimming pool crushed by a heap of picnic chairs and slashed, its potted plants strewn about the front lawn, and the driveway's brick border smashed. Inside, water seeped everywhere, the residue of a hose shoved into an open window.... Elsie Rios said, 'We moved here because we thought it was nice and quiet, because we wanted our children to be able to feel grass and play on trees.'...Since settling here in October, 1979, though, the couple and the four children who live with them have not been able to enjoy these amenities, they say. Saturday night's destruction—causing more than $1,000 worth of damage, according to police—was only the latest and most serious result of continuing tension between the family and neighborhood youths, the couple said. They said they are the only Hispanics in the neighborhood."

**St. Louis Post Dispatch,** December, 1992

"Last week, the Rev. Ronald Packnett took his two children to Union Station to see Santa. I asked the woman, 'When is your black Santa scheduled?' said Packnett, who is black. She looked at me in shock. Union Station had no black Santa. "

**Student Worksheet #3**

## WESLEY

My name is Wesley. I am seventeen years old and am in my senior year in a suburban high school, East Ridge High. The student body in our school is mostly African American. I am also African American. I play on the varsity basketball team. We have one of the better teams in the area, maybe even in the state. In one of our early games this season we played another suburban school that is all White, Madison Park High. Before the game started, I looked up and saw one of the Madison Park students sitting in the stands with a white Ku Klux Klan hood over his head. I was surprised, to say the least. I noticed that he and another student handed the hood back and forth before and during the game. Several of my teammates noticed it too. Sometime in the second half, we saw an adult talk to the students and then the hood disappeared. We talked about the incident with our coach and then with our principal after the game. Our coach and principal decided to go to the principal of Madison Park. After talking to him they told us that he had apologized for the two students and had assured them that "the behavior of those two students was not racially motivated." I wonder what he means by that?

QUESTIONS

1. Why do you think the Madison Park students were wearing the hood?

2. How would you feel if you were Wesley?

3. What do you think the Madison Park administrator meant by his remark? Do you agree?

4. If you were an East Ridge student, what would you do?

5. If you were a Madison Park student, what would you do?

**Student Worksheet #4**

## OF MYTHS AND REALITIES

**Income:**

1966 African American family median income was 58% of White family income.

1970 African American family median income rose to 61% of White family income.

1976 African American family median income was down to 59% of White family income.
*(**State of America**, 1978)*

1977 African American family median income fell to 57% of White family income.
*(U.S. Commerce Department, Sept., 1978)*

1987 African American family median income was at 56% of White family income.
*(Campaign for Human Development, 1989)*

1992 African American family median income was at 58% of White family income.
*(**The State of Black America**, March 17, 1992)*

1989 The income of Hispanic women was 15% lower than the median income for all U.S. women ($14,893—$17,504)
*(Facts On Working Women, U. S. Dept. of Labor, 1989)*

**Wealth:**

In 1989, an African American household with an annual income of $24,000 – $48,000 has a net worth (assets minus liabilities) that is only one-third that of a White household with the same earnings—$17,626 compared with $54,644." *(**Money** Magazine, Dec., 1989)*

In 1990, total income per African American person in American was about $9,000 versus over $15,000 for Whites. *(**The State of Black America**, March, 1992)*

**Poverty:**

In 1978, 21% of Hispanics lived in poverty.

In 1987, 28% of Hispanics lived in poverty.
*(Campaign for Human Development, 1989)*

African American families are three-and-a-half times as likely as White to be making less than $10,000 a year. *(**The State of Black America**, March, 1992)*

**Health Care:**

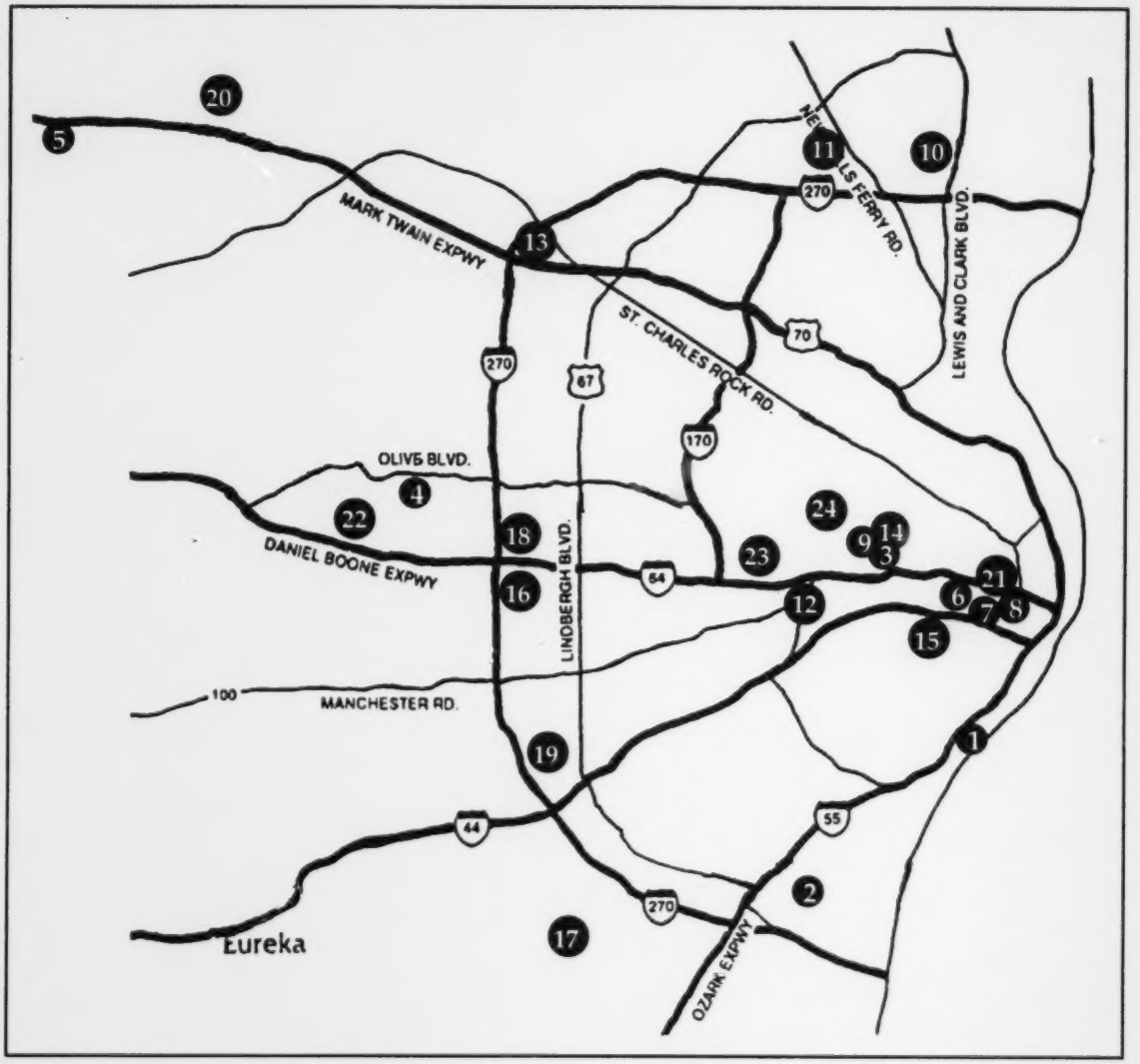
In 1990, the White infant mortality rate—9.9 deaths per 1,000 live births; the African American rate—18 deaths per 1,000 live births. *(**Civil Rights Journal**,#433,April, 1990)*

**Housing:**

In 1992, the U.S. Housing and Urban Development Department found that 59% of African Americans face discrimination when buying a home; 56% when renting and apartment; and 36% when applying for a job. *(**Emerge** Magazine, February, 1992, pg. 9)*

Student Worksheet #5

## HOSPITALS




### Hospitals in St. Louis City and County

1. Alexian Brothers – City
2. Alexian Brothers – County
3. Barnes Hospital – Main
4. Barnes Hospital – West County
5. Barnes Hospital – St. Peters
6. Bethesda
7. Cardinal Glennon
8. Incarnate Word
9. Children's Hospital
10. Christian Hospital – Northeast
11. Christian Hospital – Northwest
12. Deaconness
13. DePaul
14. Jewish Hospital
15. Lutheran Hospital
16. Missouri Baptist Hospital
17. St. Anthony's Hospital
18. St. John's Mercy
19. St. Joseph's Hospital – Kirkwood
20. St. Joseph's Hospital – St. Charles
21. St. Louis University Hospital
22. St. Luke's Hospital
23. St. Mary's Hospital
24. St. Louis Regional Medical Center

**Student Worksheet #6**

## TOWARD A DEFINITION

*from INSTITUTIONAL RACISM IN AMERICA, pp. 4 – 5*

"The murder by KKK members and law enforcement officials of three civil rights workers in Mississippi was an act of individual racism. That the sovereign state of Mississippi refused to indict the killers was institutional racism. The individual act by racist bigots went unpunished in Mississippi because of policies, precedents and practices that are an integral part of that state's legal institutions. A store clerk who suspects that black children in his store are there to steal candy but white children are there to purchase candy, and who treats the children differently, the blacks as probable delinquents and the whites as probable customers, also illustrates individual racism. Unlike the Mississippi murderers, the store clerk is not a bigot and may not even consider himself prejudiced, but his behavior is shaped by racial stereotypes which have been part of his unconscious since childhood. A university admissions policy which provides for entrance only to students who score high on tests designed primarily for white suburban high schools necessarily excludes black ghetto-educated students. Unlike the legal policies of Mississippi, the university admission criteria are not intended to be racist, but the university is pursuing a course which perpetuates institutional racism. The difference, then, between individual and institutional racism is not a difference in intent or of visibility. Both the individual act of racism and the racist institutional policy may occur without the presence of conscious bigotry, and both may be masked intentionally or innocently."

**Student Worksheet #7**

## INVENTORY OF RACISM

### How to Look for Institutional Racism

**EMPLOYMENT:**

- What percentage of workers are African American or other people of color? White? male? female? at each job level?
- Where are openings announced?
- Does the company use or have an employment center in neighborhoods of people of color?
- What kind of application is used? Does it contain discriminatory and/or unnecessary questions?
- Who does the interviewing? African Americans? Whites? Other people of color?
- What are the salaries at each job level? Are they uniform among employees at each level?
- How are people promoted within the company?
- Who rides together to work? Who eats lunch together? Do employees belong to social clubs, etc. outside of the company where company business gets done?
- What kinds of facilities are there for workers? recreational clubs? teams?
- Where do they play? Where are company picnics held? Who comes?
- Are tests used to screen job applicants? Are tests equitable for people of color and Whites?
- What are employment benefits?
- Is entry possible at all levels, or must everyone come up through the ranks?
- Are suppliers and services operated and owned by people of color used? scavengers? exterminators? janitorial services? office supplies? accounting? lawyers? doctors?

**ADVERTISING:**

- What company is employed? models employed? images projected? of products? company? society?
- Are African American images projected only in African American media or in all media?

**UNIONS:**

- Does the institution hire union employees? Is the union discriminatory?
- Is recruitment through a union? Apprenticeships available? for whom?
- How does the union bank?
- Who runs the union?
- How does the union relate to the African American community?
- Does the union have African American stewards? African American officers?

**WORK ENVIRONMENT:**

- What image is created by the company? Contents of bulletin boards? Menus in restaurants? Pictures on the walls?

*(adapted from FOR WHITES ONLY, by Robert Terry, Eerdmann Press, pp. 100-104, and reprinted with permission).*

**Student Worksheet #8**

## SCHOOL CHECKLIST FOR CULTURAL PLURALISM

### School Board

1. Does the school board reflect the racial and economic make-up of the community?

### Administration

2. Is the racial make-up of the administrative and guidance staff similar to the racial make-up of the student body? If the student body is mainly White, does the administrative staff represent the racial diversity of this nation?
3. When new teachers are hired, is strenuous effort made to find teachers of color?

### Guidance

4. Are students assigned guidance counselors who can communicate with students and parents in the language used at home?

### Parents

5. Are all parents made to feel welcome and comfortable when they visit a school?

### Teachers

6. Is the racial make-up of the teaching staff similar to the racial make-up of the student body? If the student body is mainly White, does the racial make-up of the teaching staff reflect the racial diversity of this nation?
7. Are in-service courses required of the entire teaching staff to acquaint them with the culture, history and viewpoints of a wide variety of racial groups? Is this true even if the school is predominantly White?
8. Do teachers routinely assign authors of color for reading homework to all pupils?

### Students

9. If I.Q. and/or standardized achievement tests are used, are they offered in the language in which each student is most proficient?
10. If the school maintains tracked classes, does the racial breakdown in each class roughly reflect the racial breakdown of the school student body?
11. Are students encouraged to learn to understand and respect each other's language, dialect or expressions?
12. Is bilingual, bicultural education available to all students who request it?
13. Have students of color had input into creating discipline policies?
14. Does the racial breakdown of students expelled or suspended reflect the racial proportions of the student body?
15. If some schools in the district are more White than others, are the equipment, maintenance and expenditures of all schools equal?

### Curriculum

16. Does a curriculum committee, composed of school professionals, parent representatives and student representatives (age permitting), screen all instructional materials prior to purchase.
17. When ideal materials cannot be found, are teachers trained to detect — and to guide their students to detect — both overt and subtle manifestations of racism?
18. Is it a requirement that the curriculum for all students present the true nature of both historical and present-day racism?
19. Is it a requirement that the curriculum for all students include the culture, contributions and history of all racial groups?

*(Adapted from the teachers' material of "From Racism to Pluralism", CIBC, 1975).*

**Student Worksheet #9**

## RACIAL PROFILE

The questions below refer to your own racial experiences and background.
After the questions have been answered, use them as a basis for group discussion.

1. What is the racial composition of the people with whom you go to school?

2. What is the racial composition of the neighborhood in which you live?

3. What has been the racial character of your educational experiences? (Racial identity of fellow students, teachers, etc.).

4. Have any previous living or working experiences put you in contact with a significant number of people from a racial group other than your own? (If there are many of these experiences, list just the last three).

5. What notable African American person do you admire the most:
   a. in your own area/city;
   b. on a national scale;

6. Answer question #5 in terms of:
   - Hispanic (local; national)
   - Native American (local; national)
   - Asian (local; national)
   - Jewish (local; national)
   - Caucasian (local; national)

7. Name one experience that has had a positive impact on your racial attitudes.

8. Using the scale below, how would you assess your own racial experiences/background?

Totally your own race — Totally multi-racial

1 2 3 4 5 6 7 8 9 10

Where would you like to be on that scale 5 years from now?

What one thing can you do now to move yourself toward that point?

**Student Worksheet #10**

## THE SOCIAL DISTANCE SCALE

Instructions:

Ask students to write the appropriate number indicating their level of acceptance of that particular group in the space provided. For example, after Chinese, they may wish to write the number 7 if they would be willing for their sister or brother to marry (or date) a Chinese person. They should write only one number before each group.

### CATEGORIES OF ACCEPTANCE:

1. I would not let them in my country.
2. I would let them in my country but only as visitors.
3. I would let them become citizens in my country.
4. I would welcome them as classmates in my school.
5. I would welcome them as neighbors on my street.
6. I would let them in my club as personal friends.
7. I would be willing for my sister or brother to marry (or date) them.

### LIST OF RACIAL, ETHNIC, NATIONAL AND RELIGIOUS GROUPS:

| | | | |
|---|---|---|---|
| _____ | Arabs | _____ | Italians |
| _____ | Blacks | _____ | Japanese |
| _____ | Canadians | _____ | Japanese-Americans |
| _____ | Catholics | _____ | Jews |
| _____ | Chinese | _____ | Mexicans |
| _____ | Chicanos | _____ | Moslems |
| _____ | Indians (US) | _____ | Puerto Ricans |
| _____ | Indians (India) | _____ | Russians |
| _____ | Irish | _____ | Whites |

*(Adapted from Gary E. McCuen's THE RACIST READER, Anoka, Minnesota: Greenhaven Press, 1974. Found in THE PREJUDICE BOOK by David Shiman and used with the permission of the Anti-Defamation League of B'nai B'rith).*

**Student Worksheet #11**

## EXAMINING OUR COMMUNITY

### ASSUMPTION:

The community in which we live affects our attitudes and behaviors. The more we increase our awareness and the more we generate concrete suggestions for action, the more possibilities there are for our attitudes and behaviors to change.

### Instructions:

From the list below, select a category or categories you would like to explore. The suggested questions are starters; you will probably think of other aspects to analyze. If you finish one category, move on to the next. The asterisk (*) indicates action possibilities for follow-up.

### 1. PRINTED ADVERTISING IN THE HOME OR THE CLASSROOM

Make a collage of the sample advertising images in a given magazine. (Have each person use a different magazine. Be sure to include magazines like **EBONY, JET, HISPANIC**). In what roles are people of color portrayed in the advertising? Where are they pictured in the physical layout? Approximately what percentage of advertising images do they represent? Are stereotypes reinforced? Are there any ads that are particularly good? What makes them good?

* Write a letter to the advertising division of a magazine or corporation explaining your views if you feel its advertising should be improved, or is particularly good.

### 2. GREETING CARDS

Check for availability of greeting cards bearing African American, Hispanic, Native American or Asian images. (Be sure to note baby cards). About what percentage of the cards reflect the groups mentioned above? Check cards for stereotypic "humor" which exploits women and minorities, such as Native Americans and Asians.

* If you are dissatisfied with your findings, share your feelings with the clerk or buyer. Offer suggestions for improving the card selection.

### 3. FOOD STORES

Check stores for employment percentages. Estimate how many people are working during your visit. How many are people of color? Manager? Checkers? Butchers? Produce workers? Baggers? Do these figures adequately reflect the diversity of the community? What percentage of the customers are people of color? Is there a contradiction?

* Question why more people of color are not employed at this store.

### 4. BANKS

Observe bank employment patterns. About how many persons are working at a given time? How many of these employees are people of color? In what capacity? What conclusion can you draw? Do the figures adequately reflect the diversity of the community?

* Inquire whether there are people of color working in the loan department, in top management, or on the board of directors.

## 5. BABY PRODUCTS

Check all baby product labels at the food store for images. What percentage of pictures on baby products are White? Compare your findings with baby products sold in the infant department of a department store or discount store.

* Write a letter to Gerber, Pampers or any of the other manufacturers and inquire about their packaging practices.

## 6. PERIODICALS AVAILABLE AT MAJOR FOOD STORES OR DRUGSTORES

Are copies of African American magazines and publications from other groups of color available? If newspapers are sold, are copies of any of the African American newspapers available? How about newspapers of any group of color? Of the available magazines, make a rough count and note how many display a person of color on the cover.

* Request that the store have periodicals from communities of color available for their customers.

## 7. CHILDREN'S TOY CATALOGUES

Examine the various dolls in toy catalogues. If African American dolls are available, do they have authentic African features or do they retain White features? Do the catalogues (e.g., Penny's or Sears) show African American dolls or do they state "All dolls shown are available also in Black?" Note other toys and games. Are images of people of color reflected?

Ask the overall question: What do children learn about people from the toys available in this catalogue?

## 8. BOOKSTORE

Visit a bookstore and note the children's book section. Of the total number of children's books displayed, what is the approximate percentage of books dealing with African Americans? Native Americans? Hispanics? Asians? Are there any books displayed about heroes from those groups? Note: The same kind of study could be done in the children's section of your community's library.

* If you are dissatisfied with your findings, you might talk to the salesperson or librarian and explain why.

## 9. FOOD PRODUCTS

Note the packaging on food products in your home. Are there any people of color pictured on these packages? Do these images reflect stereotypes?

* If you discover stereotyped portrayals on food packages, write to the manufacturer and express your concern.

*(Adapted from "GETTING COMFORTABLE WITH RACE", 1976, by Action Against Apathy, P.O. Box 11435, St. Louis, MO 63105).*

Student Worksheet #12

## WHITE PRIVILEGES

1. I can walk down a residential street in a white neighborhood and no one will think that I am a maid or a gardener.

2. If I make any grammatical or spelling errors, no one will attribute my mistakes to my race or my ethnic group.

3. I can walk into a store late in the evening and probably no one will think that I am there to rob the store.

4. In the classroom, it is not automatically assumed that my children will do poorly.

5. Most everyone who looks at me will assume that I am an American citizen and can speak English. For Asians or Hispanics, they usually don't make that assumption.

6. While waiting in a store, I am often served first though persons of other racial or ethnic groups might have been first in line.

7. If I have a responsible job, no one thinks that I got it because of "quotas."

8. Other white people waiting at a bus stop with me late at night will not likely be frightened of me.

9. I can borrow money from a bank or a lending institution without the bank officer wondering if I can pay it back.

10. People hear that I am a college graduate and no one is surprised.

11. If I want to teach my children about my culture, there are many museums and cultural events to which I can take them.

12. I can drive a large, expensive car and no one will accuse me of being wasteful or say, "Isn't that typical?"

13. No one assumes that when I give my opinion on something that I am speaking on behalf of my own race.

*(From **Breaking Down the Walls : Responding to the Racism That Divides Us.***

*By Virgil Cruz and Jean Cooley. Copies available from: Distribution Management Services, 100 Witherspoon St., Louisville, KY 40202-1396. Used with permission.)*

**Student Worksheet #13**

## Celebrating Dr. Martin Luther King, Jr.

Directions: Have a participant volunteer to have his/her fingers painted. Paint one hand with black paint and one hand with white paint. Then read the following:

Today we are celebrating a great Peacemaker, Dr. Martin Luther King, Jr. He was a Black minister who worked for justice for all people. (Wiggle all the fingers.)

Here are the White people of the U.S. (Wiggle white fingers.)

Here are the Black people of the U. S. (Wiggle black fingers.)

A long time ago there were laws that said that Black people couldn't eat where White people ate in restaurants. Black people could not get a drink of water or go to the bathroom where White people did. Black children could not go to school where White children went to school. (Lift hands farther apart with each statement.)

Dr. King said that this was not fair.

Dr. King said that this was not just.

Dr. King said that this was not peace in the U.S. (Wiggle one black finger.)

He said we will change things in this country.

BUT, he said, we will make the changes without guns and without fighting.

We will make these changes for justice and peace and freedom as Peacemakers.

(Black fingers rock back and forth.)

We will all work together as Peacemakers. (Black fingers rocking.)

So ... some of the Black people went to the restaurants and sat down at the tables, and some of the white people hardened their hearts.

And the Black people came to the schools, and many of the White people hardened their hears. (Black hand moves next to white hand, and white hand pushes it away.)

But Peacemaker, Dr. King did not give up.

After a lot of hard work, Black people could sit in the restaurants and go to the schools. (Black hand moves closer.)

And some of the White people began to understand what freedom and justice and peace really mean. (White hand move closer.)

There is still a lot of work to be done. But now because of the Peacemaker, Dr. Martin Luther King, Jr., Many Black and White people are working for freedom and justice and peace. (Hands closer together, moving back and forth, with one finger on each hand touching — but not completely together.)

All together, the group holds hands and sings "We Shall Overcome".

## RESOURCES FOR TEACHERS

### Groups/Publishing Centers

1. CENTER FOR DEMOCRATIC RENEWAL (formerly the NATIONAL ANTI-KLAN NETWORK), P.O. Box 10500, Atlanta, GA 30310. This organization has monitored the Klan and other overtly racist organizations and activities throughout the U.S. for a number of years. Their 1986 manual, **WHEN HATE GROUPS COME TO TOWN,** is an excellent handbook on model community responses to organized racial hatred and violence. The whole issue of the Klan is one that often sparks interest in students. The Center also publishes a bi-monthly newsletter called **THE MONITOR.**

2. THE COUNCIL ON INTERRACIAL BOOKS FOR CHILDREN, 1841 Broadway, P.O. Box 1263, New York, NY 10017. They have produced some of the most insightful filmstrips and written materials on racism for classroom use. Write for a catalogue of their current offerings.

3. THE HUMAN RIGHTS RESOURCE CENTER. 30 N. San Pedro Road, Suite 140, San Rafael, CA 94903. This group publishes a bimonthly newsletter called "Human Rights Resources." It is a valuable resource for schools and community groups

4. THE NATIONAL INSTITUTE AGAINST PREJUDICE AND VIOLENCE, 525 Redwood St., Baltimore, MD 21201. This group records incidents of racial and ethnic violence, conducts research and develops questionnaires on racial violence. They publish **FORUM** magazine.

### Written Resources

1. **CHALLENGING RACISM IN OURSELVES AND SOCIETY.** ALTERNATIVES, P.O. Box 429, Ellenwood, GA 30049. A particularly interesting article for students in this quarterly is on "Detecting Bias in the News." It could form the basis of an assignment.

2. **CIVIL RIGHTS JOURNAL.** United Church of Christ Commission for Racial Justice, 700 Prospect Ave., Cleveland, OH 44145-1110. This weekly three-page newsletter is an excellent source of updated information on how racism works in U.S. society and in U.S. foreign policy. Must reading for teachers and students.

3. **DISCRIMINATION: AMERICAN STYLE.** Joe R. Feagin and Clariece Booher-Feagin. Prentice-Hall, N.J 1978. This book examines the roots of institutional racism and sexism.

4. **DISMANTLING RACISM:THE CONTINUING CHALLENGE TO WHITE AMERICA.** Joseph Barndt. Augsburg Fortress, Minneapolis, MN, 1991. This is a demanding book which helps White people understand how racism functions. It is especially helpful for people committed to change. Readable by older students.

5. **DISMANTLING RACISM: WORKBOOK FOR SOCIAL CHANGE GROUPS,** written and compiled by Andrea Ayvazian, The Exchange Project, Peace Development Fund, P.O. Box 270, Amherst, MA 01004. This is a comprehensive workshop text, which combines data, analysis, poetry, and worksheets in a very effective format

6. **THE EDUCATION OF A WASP.** Lois Stalvey. Bantam, NY, 1971. This is a personal view of a White person coming to a realization of the realities of racism. Readable by junior and senior high students. Even though is it somewhat dated, its insights are still valuable.

7. **FOR WHITES ONLY.** Robert Terry. Eerdman Publishing Co., Detroit, 1970. This is also somewhat dated, but it stands as a classic in helping White people understand racism and see some possibilities for change.

8. **GETTING READY.** Lois Stalvey. Bantam Books, 1974. This is Stalvey's second book and it recounts her family's experience with racism in a big city school system. Also, readable by students.

9. **INSTITUTIONAL RACISM IN AMERICA.** Louis L. Knowles & Kenneth Prewitt, ed., Prentice-Hall, NJ, 1969. This book still stands as a classic in explaining what institutional racism is and how it works.

10. **THE PREJUDICE BOOK: ACTIVITIES FOR THE CLASSROOM.** David Shiman. Anti-Defamation League, NY. This is a good treatment of prejudice, and it is full of activities that help to unearth prejudices in ways that would help students deal with them.

11. **RACISM: OPPOSING VIEWPOINTS.** Bruno Leone. Greenhaven Press, revised edition, 1986. This is part of the "ISM SERIES" put out by Greenhaven Press. It contains some very thought-provoking articles that could be helpful with students. The only caution is that students not be led to feel that there really are two points of view on whether or not racism exists.

12. **SAVAGE INEQUALITIES.** Jonathan Kozol. Crown Publishers, Inc., New York, 1991. This book provides a searing indictment of education in the United States. Kozol makes the children in lower income schools come alive in a way that provides real people to back up statistics. This is a must reading to increase an understanding of how racism in education works. Readable by older students.

13. "The State of Black America," in **VITAL SPEECHES OF THE DAY,** June 15, 1992, pp. 533ff. This is the speech given by John Jacob, the president of the National Urban League in which he highlights the report issued each year by the Urban League on the "state of Black America." Very readable by students, and filled with information.

14. **WHITE AWARENESS: HANDBOOK FOR ANTI-RACISM TRAINING.** Judith H. Katz. University of Oklahoma Press, Norman, OK, 1978. This book is filled with simulations, worksheets, and information all geared toward increasing White understanding of the realities of racism. A valuable resource for teachers.

15. **A WORLD OF DIFFERENCE: TEACHER/STUDENT RESOURCE GUIDE, (A PREJUDICE REDUCTION PROGRAM OF THE ANTI-DEFAMATION LEAGUE OF B'NAI B'RITH).** Anti-Defamation League of B'Nai B'rith, 823 United Nations Plaza, New York, NY 10017, 1986.This manual contains information on different racial and ethnic groups, as well as information, selected readings, and activities on prejudice, stereotyping, and scapegoating. The whole World of Difference program can be adopted by local communities with the sponsorship of a local newspaper publisher.

# MULTICULTURAL EDUCATION

**Goals**

- To increase the level of understanding about what multicultural education is and why it is important.
- To explain the meaning and implications of racial stereotypes, and to suggest strategies for countering stereotypes.
- To strengthen critical thinking skills with regard to racial images in literature for children and youth.
- To suggest overall strategies for multiculturalizing the educational process in the school.
- To suggest specific classroom activities for building positive images and countering negative images of people of color — African Americans, Native Americans (American Indians), Asian Americans, and Hispanics/Latinos.

## Lesson 1. DEFINITION, OBJECTIVES, RATIONALE FOR MULTICULTURAL EDUCATION

GOAL: To increase the level of understanding about what multicultural education is and why it is important.

**Teacher Background**

**A. Definition**

Multicultural education is an educational process which increases the level of respect, sensitivity and knowledge about and among varied cultural and racial groups. It incorporates the beauty and richness of all groups into the whole of the educational program and increases an appreciation of diversity and commonalities among people as enriching conditions. It includes work on the skills needed to communicate across cultures and to work for change to bring about equitable treatment for all.

Multicultural education is not something extra, something added on to a curriculum. Rather it is a process of educating. It includes the physical environment of the school (pictures on the walls, projects on display, etc.) and the social and cultural environment (names of teams, of clubs, music and drama productions, the way people talk about other groups of people, etc.). Multicultural education also, of course, includes the curriculum — what is being taught, how it is being taught, what materials are used, as well as who is doing the teaching. Multicultural education needs to be a way of educating that is incorporated into the totality of the educational program.

**B. Objectives of Multicultural Education**

1. ***To build and strengthen a sense of self-identity, a feeling of pride in one's own racial/cultural heritage.*** To feel good about one's own heritage is essential. This is not to be confused with a sense of racial superiority. For example, one can feel good about being Italian without feeling that Italians are better than everyone else.

2. ***To increase the amount of knowledge about other cultural and racial groups.*** An obvious component of multicultural education is that of increasing the store of knowledge about other people. It is important to have accurate information about other people in order to be able to grow in an appreciation of them. It is more difficult to appreciate or be sensitive to people about whom one knows nothing or very little.

3. ***To provide concrete examples of the commonalities between people.*** There are many ways in which people are the same. It is important to highlight these similarities in order to provide a base for overcoming fear or anxiety.

4. ***To encourage and actively promote a deep respect for racial and cultural differences and an ability to rejoice in and learn from, rather than merely tolerate, these differences.*** Young people need to understand and experience the fact that differences are just that, nothing more or less. The fact that you are different than I does not mean that you are better or worse than I — you are just different.

5. ***To increase our awareness of some of the obstacles that prevent a full appreciation of some groups of people as well as some of the barriers that keep groups of people apart from each other.*** Multicultural education would be incomplete without an examination of prejudice, whether it is geographic, religious, nationality-based, political, or racial. Neither would it be complete without an examination of racism and the effects of racism on the oppressed and the oppressor.

6. ***To build and strengthen skills that improve communication between cultural and racial groups.*** Training in interpersonal as well as cross-cultural communication skills needs to be part of multicultural education. A greater sensitivity to differences in terminology, in body language, in speech patterns is part of this, as is emphasis on listening skills and ways to say things without labeling people. Of course, another element in this is language training itself.

7. ***To build and strengthen skills that are necessary in order to be agents for justice and to be effective workers in bringing about equitable treatment for all.*** There are a whole range of these social change skills. For students, beginnings can be made in areas like letter writing, how to ask questions, how to find out the information you need, how to challenge injustice where you find it.

8. ***To develop an awareness of the world as one human family with people struggling and working together, and eventually living more fully as interdependent beings.*** It is important to provide concrete examples for students of how people from different backgrounds, nationalities, races, etc., have worked together and continue to do that — this is building the world family.

C. **Rationale**

Why is multicultural education important? We feel there are several answers to this:

1. ***For the psychological and social well-being of children in their everyday life***

Over twenty years ago, The National Study of School Evaluation put it this way:

> "Education for a society based on racial and cultural pluralism is now an inescapable task being imposed on all schools, no matter what their student mix may be. The segregated school...has a responsibility equal to that of the integrated school in preparing its students for a self-fulfilling existence in the world they are to inherit.... And the question as to the degree to which any school is providing its students with the experiences, the orientations, and the insights necessary for life in such a pluralistic society is not only appropriate, it is imperative."
>
> *(**EVALUATION GUIDELINES FOR MULTICULTURAL-MULTIRACIAL EDUCATION**, National Study of School Evaluation, 1973; p. 5)*

More recently the National Council of Social Studies' "Curriculum Guidelines for Multicultural Education" (revised position statement, 1991) states:

> "Three major factors make multicultural education a necessity: (1) ethnic pluralism is a growing societal reality that influences the lives of young people; (2) in one way or another, individuals acquire knowledge or beliefs, sometimes invalid, about ethnic and cultural groups; and (3) beliefs and knowledge about ethnic and cultural groups limit the perspectives of many and make a difference, often a negative difference, in the opportunities and options available to members of ethnic and cultural groups. Because ethnicity, race, and class are important in the lives of many citizens of the United States, it is essential that all members of our society develop multicultural literacy, that is, a solidly based understanding of racial, ethnic, and cultural groups and their significance in U.S. society and throughout the world. Schools cannot afford to ignore their responsibility to contribute to the development of multicultural literacy and understanding. Only a well-conceived, sensitive, thorough, and continuous program of multicultural education can create the broadly based multicultural literacy so necessary for the future of our nation and world."

Multicultural education should help all students feel positive about themselves, their culture, heritage and background because of what the culture is in itself. If those students are members of a racial minority in this country, their education must not in any way, directly, or indirectly, make them feel inferior. Rather it must instill and foster pride. Walter Dean Myers, a well-known African American children's author, says this about literature for African American children. His words can apply equally to the whole of education, especially to education for children of color:

"Good literature for my children is literature that includes them in the way they live. It does not exclude them by omitting people of their color, thereby giving them the impression that they are of less value. It does not exclude them by relegating them to a life style made meaningless by stereotype. Good literature for my children celebrates their life and their person. It upholds and gives special place to their humanity."

(***Bulletin,*** *Council on Interracial Books for Children, Volume 10, #6, 1979, p. 15)*

For White students, multicultural education is essential to prepare them to live happily and function effectively in their immediate society and in a world that is racially and culturally diverse. A White child who lives in a "white-centric" world comes naturally to accept White as a norm or standard and to see other skin colors as deviations from the norm, and therefore deviations from "peoplehood". That White child can hardly help but feel that white-skinned people are superior to people of color. This situation is a grave injustice to the White child, giving him or her a false sense of self and making many social relationships awkward if not impossible to maintain.

2. ***For Preparing World Citizens***

   Multicultural education has broad implications for U.S. citizens in terms of war and other foreign policy issues. A true multicultural philosophy should counteract concepts of cultural superiority (ethnocentrism) among the general U.S. population, who would then refuse to elect political leaders or sanction public policies that carried out a concept of cultural superiority. Ways of carrying this concept out often follow a path of subtle progression: If we are superior, then they are inferior. If they are inferior, then one of two attitudes often follows. First, they need our help because they can't help themselves, through no fault of their own, of course. Thus, it becomes our "manifest destiny" or our "White man's burden" to provide our answers to their problems. Or, secondly, a much more overtly destructive attitude develops. One of its crassest expressions came from the Vietnam War: "Those Orientals have little regard for human life." The actions that followed from that attitude were incredibly destructive, e.g., My Lai, and the policies of chemical/biological warfare.

**Suggested Activities for Older Students and Younger Students**

1. Activities aimed at helping White students, parents, and educators be more conscious of <u>their</u> need for a multicultural experience:

   a. Role-play a situation in which the White person needs or wants to understand another person's culture; e.g., a White Christian child is invited to a party with Jewish children and that child would like to understand the games, the terms used, etc.

   b. Construct a case study of a situation where a White person realizes how ghettoized he or she is in terms of knowing about other cultures — maybe the person is working with African Americans and would like to get to know his/her co-workers better.

2. The following activity is geared at helping us detect examples of judging others by our own cultural standards:

   <u>The Shrine</u>

   Have the students read, or read aloud to them, the following paragraph:

   > The focal point of the shrine is a box which is built into the wall. In this box are kept the many charms and magical potions without which the people believe they could not live. The charm is not disposed of after it has served its purposes, but is placed in the charm-box of the household shrine. The magical packets are so numerous that people forget what their purposes were and fear to use them again. While the people are very vague on this point, we can only assume that the idea in retaining all the old magical materials is that their presence in the charm-box will in some way protect the worshiper.

   Then ask these questions:

   — Do you approve or disapprove of the people?

   — Do their practices make sense to you?

   — Have you heard of any other group which follows similar practices?

Allow open discussion of the possible opinions on the questions. Then mention that the excerpt might be an anthropological study of the medicine chest in present-day American culture. Allow discussion on that point of view.

3. Have each student name one thing (or as many as they can) that makes them feel good about their own racial/cultural/religious heritage. Example: I feel good about being Puerto Rican (or French, or Korean, or African, or Jewish, or Arab, etc.) because....
4. In order to help students get a better grasp of the commonalities among people, discuss with them some of the ways in which people are similar. Using visuals or having the students prepare a slide show is one way. For example, show pictures of people in families, caring for children, playing, praying, telling folk tales, or legends, etc.
5. Visuals can also be used to make the concept of differences more concrete, always with the intention of helping students see differences as enriching. Art forms can be used to emphasize the point that people express themselves artistically in different ways, and that all of these ways are good.
6. **Student Worksheet #1** is an excerpt from an article in the **St. Louis Post-Dispatch** about diversity in greeting cards. Middle grade children and older could do research on what kinds of greeting cards are available in stores near their home. All ages could work on a project to design the class's own version of multicultural greeting cards, reflecting the diversity of the St. Louis community.

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## Lesson 2. STEREOTYPES

GOAL: To explain the meaning and implications of racial stereotypes, and to suggest strategies for countering stereotypes.

### Teacher Background

***Definition of Stereotypes and How They Are Used***

"Africans are cannibals". "Blacks are lazy." "Chinese have slits for eyes." "Indians wear feathers." "Jews are avaricious." Educators and parents have been dealing with these familiar statements for many years. The statements uttered by both children and adults are examples of stereotypes or stereotypic thinking. A racial-cultural stereotype can be defined as "an untruth or oversimplification about the traits and behaviors common to an entire people." Stereotypes tend to screen out perceptions which run counter to the oversimplification.

Besides giving an impression about people that is inaccurate, some stereotypes are used to keep people in subordinate positions. For example, the stereotype "Blacks are lazy" translates into "they can't be counted on to do certain kinds of work." Therefore, "we won't hire them," and, therefore, African American people remain unemployed. Or..."Indians are not capable of handling money" which translates into "we must handle their money for them, run their schools, administer their grants, etc." And, therefore, Native American people continue to remain in a dependent, and extremely vulnerable, position.

### Suggested Activities for Older Students

1. Consult **Student Worksheet #2, STEREOTYPE WORKSHEET.** It is to be used with the list of stereotypes found in the sections on African Americans, Native Americans, Asian Americans, and Hispanics/Latinos at the end of this unit.
2. Using a list of cultural, racial and/or religious groups, ask students to write the first few words that come to their minds as you read off the words. Examples of words: Jew, Mexican, Chinese, Apache, African American, Polish, Indian, Arab, British, Nigerian. (Any groups could be used.) Have the students read their lists to the class. Then talk about where we get our ideas about other people. How many of our ideas are stereotyped?
3. Set up situations, learning activities, reading assignments, guest speakers, field trips, visual displays, etc., that will directly counter stereotypes. For example, have a guest speaker come to class to share with the students different facets of technological development in any one of a number of African nations.

**Suggested Activities for Younger Students**

1. Ask students to name all the stereotypes that adults have of them because of their age. Then ask them how they feel about being stereotyped because of their age. That should create some empathy for all victims of stereotypes.

2. A more creative way of asking students of a particular race to identify ways they feel they are stereotyped other than a verbal listing would be to have them pantomime these stereotypes, and see if the other students can identify that stereotype. Each racial group should get a chance to respond to the question. Students from different races might also be given a chance to identify any stereotypes they know they have of other races that haven't yet been named. All these stereotypes could be written on newsprint and posted in front of the room with a symbol that means "cancel out stereotypes" on top of the list, eg.

3. Since racial stereotypes are based on skin color, and since darker skinned people are the recipients of the majority of these stereotyped attitudes, it is important to build positive attitudes in young children toward all different skin tones, especially darker ones. Creative and positive ways of describing skin tones, either with words or pictures, are important. The following is a suggestion of phrases that could be illustrated easily (and there are many more possibilities):

   Some people are black like ebony wood.

   Some people are light brown like roast turkey.

   Some people are dark brown like chocolate cake.

   Some people are pink like bubble gum.

   Some people are white like vanilla ice cream.

   Some people are yellow like a ripe pear.

   Some people are reddish brown like cinnamon rolls.

   Some people are tan like peanut butter.

4. For very young students, dolls can be a good learning device. One suggestions is to make life-size dolls/people. Draw around a child lying a a piece of paper to make a pattern. Use this pattern to make dolls from cloth of different colors, showing different skin tones. Yarn for hair and embroidered facial features could be added. (This might be a good project for some of the parents to help with.) The dolls can be dressed in different kinds of dress and identified as belonging to a specific racial group, eg., a Chinese doll, a Navajo doll, a Kenyan doll, etc. Talk about appropriate times for traditional or ceremonial dress to be worn. Ask questions such as: "Can this be a Native American without a feather, etc.?"

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## Lesson 3. CRITIQUING CHILDREN'S BOOKS

GOAL: To strengthen critical thinking skills with regard to racial images in literature for children and youth.

**Teacher Background**

Teachers and parents need guidelines that are applicable to written and visual material. To multiculturalize a school or home library means more than stocking it with books that deal with a variety of racial groups. The quality of multicultural literature is the important factor. What kind of image is portrayed by the various racial groups in these books?

Young people's books should be allies in the struggle to promote the rights of all people. They need to look ahead to a world where all people are respected and affirmed for who they are. We would suggest the following criteria as guides in selecting books that are a part of a "multicultural" library. Each book may contain all of these elements, or only one or two. The books should:

1. Present authentic information about different cultures.
2. Counter racial stereotypes.
3. Depict people of different racial/cultural groups in non-stereotypic ways in everyday situations and settings.
4. Offer positive role models or heroes from different racial/cultural groups.
5. Explain racism and its effects and show examples of people working against racism.

**Suggested Activities for Older and Younger Students**

1. Criteria or guidelines to be used in the selection of books are an important aid. The guidelines on **Student Worksheet #3 CRITIQUING YOUNG PEOPLE'S BOOKS,** can be used by students in evaluating books. Older students could evaluate books for younger students as well as for themselves. Younger students could use simple criteria, e.g., just evaluating the visuals in the books.
2. Writing letters to publishers of books, as well as to curriculum and library selectors, is a good way for students to get some practice in dialoging with people in power, and in clarifying their own views.

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## Lesson 4. STRATEGIES FOR MULTICULTURALIZING THE EDUCATIONAL PROCESS

GOAL: To suggest overall strategies for multiculturalizing the educational process in the school.

**Teacher Background**

Following is a list of suggested ways to multiculturalize the overall educational programming in an individual classroom or in a school. Some of them are general suggestions or guidelines, while others are specific activities. Classroom activities could flow from each suggestion. Examples are noted after each suggestion.

A. ***Use primary sources/people whenever possible.***

This applies to materials, speakers for class and assemblies, etc. The best situation is to have people explain themselves, rather than be interpreted through the eyes of another. **Activity:** Invite a speaker to your class who is a member of a specific racial group to talk about something which involves that group, e.g., a Native American speaking about the Columbus Day observances or about the importance of art in Native American culture.

B. ***Look for opportunities to introduce the richness of other cultures.***

Avoid the exotic approach. Be constantly looking for ways to help the students see other groups, as well as their own, as people with many resources. **Activity:** Consciously use resources and/or speakers who counteract the exotic stereotypes of some groups of people, e.g., materials on Nigerian business people or Polish scientists.

C. ***Present positive role models from varied cultural racial groups.***

Be constantly looking for ways to expose the students (in person and through materials) to resource people from a variety of racial/cultural backgrounds. **Activity:** Each quarter, introduce the story of a person of color who has worked for the rights of his/her people.

D. ***Celebrate differences within the classroom***

Look for ways that the students can comfortably share their own cultural heritage
**Activity:** Ask students to share a family cultural celebration or a special food, at least to tell the class about it.

E. ***Cultivate resources in your own school community and beyond your school community.***

This necessitates knowing your own school community and the community beyond your school.
**Activity:** Invite a speaker in to the class to talk about his/her own racial or cultural group.

F. ***Be aware of and utilize language differences.***

Students who have a second language are a real asset in the school. Learning other languages should be seen as enriching. Bilingual education programs must respect the primary language.
**Activity:** Even a simple activity such as introducing other languages through one word, e.g., "hello" or "peace" can be enriching.

G. ***Involve students in the broader community.***

Students should have opportunities to learn from the community beyond their school.
**Activity:** Visit a museum or a cultural center that focuses on one specific group's heritage.

H. ***Present opportunities to look at issues from varied perspectives.***

Discuss current events from different perspectives.
**Activity:** A simple question like "How do you think_____ feel/s about that?" can begin a good discussion.

I. ***Set workable goals and evaluate those goals regularly.***

It is important in multicultural education to take some action immediately, while at the same time beginning to formulate more long-term goals.
**Activity:** Formulate a simple checklist for yourself, with questions like, "What have I done this quarter to further my students' understanding and respect for _____ group of people?"

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## Lesson 5. BUILDING POSITIVE IMAGES

FOCUS SECTIONS: African Americans, Native Americans, Asian Americans, and Hispanics

GOAL: To suggest specific classroom activities for building positive images and countering negative images of people of color — African Americans, Native Americans (American Indians), Asian Americans and Hispanics (Latinos/Latinas).

**Teacher Background**

These "focus sections" are attempts to develop specific concepts with regard to specific peoples. They are not at all intended to be complete or even complete beginnings. These groups of people are the ones about whom the most common myths, misperceptions, stereotypes, misunderstandings and outright lies are believed. Therefore, work on these groups is a priority in multicultural education.

**Note:** There are two groups of people who are not included in these focus sections but who are also people about whom common myths and stereotypes abound: Jews and Arabs. The realities for these two groups are not exactly the same as the other four groups; however, there definitely are some similarities. Hate crimes are sometimes directed towards Jews and/or Arabs. Discrimination, exclusion, put-downs also exist for both groups. The economic realities are different, but the cultural and social realities are strikingly similar.

Some of the exercises can be adapted to elicit common misperceptions about these two groups of people also; for example, what are the first words that come to your mind when you hear the word"Jew" or "Arab," or "From where do you get your ideas about Jews and Arabs, etc." Some specific resources should also be mentioned.

### JEWS AND JEWISH AMERICANS

1. ANTI-DEFAMATION LEAGUE OF B'NAI B'RITH, 823 United Nations Plaza, New York, NY 10017. This is the best single source of classroom material. They also have material dealing with other groups, but their collection of classroom aids on Anti-Semitism is outstanding. Write for a comprehensive catalog. A specific category of their publications is that which deals with the Holocaust, certainly an area that is crucial in understanding the Jewish experience.
2. **HOLLYWOOD'S IMAGE OF THE JEW.** Lester Friedman. Frederic Ungar Publishing Co., 370 Lexington Ave., New York, NY 10017. This piece probes the unique historical connection between decades of film images and a group that has been intimately involved with the movie industry from the very beginning.
3. **FACING HISTORY AND OURSELVES.** 16 Hurd Rd., Brookline, MA 02146-6919. This is a wonderful, educational and professional development organization. They produce resources which encourage critical thinking about social justice issues with particular emphasis on antisemitism and the history of the Holocaust.

### ARABS AND ARAB AMERICANS

1. AMERICAN/ARAB ANTI-DISCRIMINATION COMMITTEE, 1731 Connecticut Ave., NW, Washington, DC 20009. This group has a number of very helpful classroom resources including a slide show entitled **ARAB STEREOTYPES IN AMERICA** which focuses on negative images of Arabs in the mass media, popular literature and textbooks. Another of their publications which would be useful in the classroom is **CRUEL AND UNUSUAL: NEGATIVE IMAGES OF ARABS IN AMERICAN POPULAR CULTURE** by Laurence Michalak, in which she studies the American stereotyping of Arabs in jokes, cartoons, songs, cinema and television.
2. **ARAB WORLD ALMANAC.** AMIDEAST, 1100 17th Street, NW, Washington, DE 20036-4601. This almanac is published three times a year to provide specific classroom activities and resources for dealing accurately with the Arab world.

## FOCUS SECTION 1: AFRICAN AMERICANS

Goals for this focus section:

1. To examine common cultural stereotypes of Africans and African Americans.
2. To suggest guidelines for critiquing instructional materials that deal with Africans and African Americans.
3. To outline some basic principles that need to be addressed when studying Africans and African Americans.
4. To outline several examples of specific classroom activities geared toward building positive images of African Americans.
5. To suggest some helpful resources

**FOCUS SECTION 1 – GOAL 1:** To examine common cultural stereotypes of Africans and African Americans.

**Teacher Background**

The following are lists of stereotypes of Africans and African Americans. We feel that both sets of stereotypes have bearing on people's attitudes toward African Americans.

***Africans — common stereotypes:*** are a primitive people; have very little diversity of language, culture, history, or geography across the continent; have no real religion; are unable to master the English language; observe very exotic customs; sing and dance a lot; are part of a lifestyle that is not contemporary or modern; are not capable of ruling themselves.

***African Americans — common stereotypes:*** all African Americans were slaves; are dishonest and untrustworthy; like flashy, loud-colored clothes; are not as smart as Whites; are lazy; destroy neighborhoods; are all on welfare; all drive Cadillacs; are overly interested in sex; men have no sense of family responsibility; parents aren't interested in their children; are violent and drug users.

**Suggested Activities for Older Students**

1. Consult activities in the beginning of the multicultural unit under Lesson 2 — STEREOTYPES.
2. "THAT'S THE WAY OF THINGS": Drama from the 1930's (junior-high)

   Purpose: To counteract some stereotypes of African American people, to increase the students' sensitivity to the personal effects of racist attitudes, behaviors and practices, as well as to provide the opportunity to talk about different kinds of responses to racism.

   Mildred Taylor's novel Roll of Thunder, Hear My Cry is a source for a drama activity. The dramatization is built around the incident beginning on p. 109 and continuing until p. 130.

   The characters are as follows:

| | |
|---|---|
| Cassie Logan — age 9 | Charlie Simms |
| Stacey Logan — age 12 | Big Ma |
| T. J. Avery — age 12 | Hammer Logan — "Uncle Hammer" |
| Jim Lee Barnett | Christopher John Logan — age 7 |
| Lillian Jean Simms | Little Man Logan — age 6 |
| Jeremy Simms | Mary Logan |

   Several other customers in Mr. Barnett's store.

   Setting — Rural Mississippi

This is a story about the Logan family — Mary, David, Big Ma, and the children, Cassie, Stacey, Christopher, John and Little Man. They own and work a farm in Mississippi. In addition, Mary Logan teaches in a nearby school and David Logan works part of the year in Louisiana laying track for the railroad. The family is struggling financially, and, in addition, is faced with a climate of bigotry, hatred and extreme violence directed at African American people. Night riders — White men who come in the night to burn, loot, beat up and kill African Americans — are not uncommon. The incident portrayed here is one in which Cassie Logan grows in her understanding of what racism is, what its roots are, and how it affects people.

Preliminary to the incident: Cassie Logan, her brother Stacey and his friend T. J. Avery accompany Big Ma (Cassie and Stacey's grandmother) into the town called Strawberry on a shopping trip. Big Ma goes to conduct some business with an attorney, and the children go into Barnett's Mercantile, a general store.

Begin the drama with this line (pg. 109): "We stood patiently waiting behind the people in front of us and when our turn came T. J. handed his list to the man. . ."

End the portrayal with this line on pg. 130: "Uncle Hammer'll be all right. Now go to sleep."

Read through the incident first. It would be advisable to read the whole book to get a real feel for the characters and the story. Assign the students to the parts. Everyone would need either a copy of the entire excerpt from the book or a copy of their own individual parts with cues.

After the students do the drama, there needs to be some discussion. The possibilities for discussion are many and could easily carry over to later class periods. We suggest that the following questions be covered at some points in your discussions:

1. Why did Mr. Simms do what he did to Cassie?
2. What would you have done if you were Cassie?
3. What did Cassie mean when she said, "No day in all my life had ever been as cruel as this one"?
4. What was the reason for Big Ma's actions? If you had been the adult in the situation what would you have done?
5. What did Uncle Hammer mean when he said, "If I'd've knocked his girl down, you know what'd've happened to me? Yeah, you know all right. Right now I'd be hanging from that oak over yonder"? (pg. 124) What accounts for the differences that he is pointing out?

After this discussion, have the students redramatize the incident the way they think it should have happened. They may have various changes they would like to make, and all of those should be looked at. We would suggest that the changes in the drama come after Mr. Simms knocks Cassie down. Then the discussion following this dramatization would begin with the question: "Why the difference?"

Other discussion questions that should be used:

1. Could the incident (the way it happened in the book) still happen today? Why or why not?
2. Physical violence against African American people has lessened to some extent since the 1930's but many of the attitudes of hatred and bigotry remain. Have you ever heard people say in one way or another that they think African Americans are inferior to Whites? What can you do if you hear this?
3. If you are African American, have your parents ever cautioned you about the attitudes and/or behaviors of some White people? How do you feel about your parents' attitudes?

4. If you are White, have you ever felt that African American people may not like you just because you're White? Is there a reason for that? What can you do about that?

Note: This incident must be understood in its historical context. Mississippi, as well as much of the nation in the 1930's, was the scene of lynchings, beatings and other atrocities for African American people. Reading the entire book would definitely give the students a more complete picture of the time. Also, careful attention needs to be paid to the talk between Cassie and her mother (pp. 126-130), which puts the incident not only into the context of the 1930's but into the overall history of African American people in the US.

Note to the Teacher: It is important for students not to think that the ugly realities of racism have disappeared. However, in most communities progress has been made since the 1930's, and students will be aware of these changes. The redramatization of the incident and the discussion following that are important in order to make the whole activity more than a look at the past.

**Suggested Activities for Younger Students**

1. One of the ways to deal with stereotypes about lack of family responsibility and laziness is to acquaint young children with the tremendous amount of resistance, risk-taking and overwhelming concern that was part of the slavery days. One story that conveys this powerfully is "The People Could Fly," told by Virginia Hamilton. In addition to the written story, there is a wonderful audio tape version, narrated by James Earl Jones, which also contains a number of other folktales from the book **THE PEOPLE COULD FLY: AMERICAN BLACK FOLKTALES.** The cassette is a Knopf Cassette Classic.
2. African American spirituals are another source of inspiration in terms of the resistance of men and women to the slave system. Use **Student Worksheet #4 ,"FOLLOW THE DRINKING GOURD,"** and follow directions on the bottom of the page.

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**Focus Section 1 – Goal 2:** To suggest guidelines for critiquing instructional materials that deal with Africans and African Americans.

**Teacher Background**

The following guidelines have been excerpted from **GUIDELINES FOR SELECTING BIAS-FREE TEXTBOOKS AND STORYBOOKS** (pp. 46-49) by the Council on Interracial Books for Children and reprinted with their permission. The guidelines are developed fully in the Council's book, which is an outstanding resource both for educators and for parents. We feel they are extremely valuable because of their breadth, their insight, and the fact that the guidelines let very little escape a critical eye.

**AFRICAN AMERICANS**

A. ***Characterization***

If injustice is presented, do African American characters passively accept it? Or do they, in some fashion, struggle or resist? (African American passivity is historically false, and it is false today).

B. ***Language and Terminology***

Isthe term *non-white* used to describe groups of people? If so, whitness is being used as the standard or nom against which to measure others.

C. ***Historical Accuracy***

Is Civil Rights legislation stressed while lack of enforcement is ignored? Similarly, are gains of African Americans emphasized while their meager economic advances and absence of national decision-making power are omitted?

D. ***Cultural Authenticity***

If stories are set in the United States, is there a recognition that there exists a variety of African American lifestyles, cultures, and speech patterns, e.g., those from the West Indies, from the rural South, from Northern urban ghettos, etc.?

E. *Illustrations*

In group illustrations, are the African American characters as prominent as Whites? Or are they placed in the background?

**Suggested Activities for Older Students**

1. Students can use the guidelines to evaluate textbooks and other instructional materials.
2. In studying a particular period of history, students can bring into class other examples of what they consider to be exceptionally good material as well as examples of offensive material.
3. Students can rewrite sections of materials to make them respectful, accurate, non-stereotypic, etc.

**Suggested Activities for Younger Students**

1. Younger students could also evaluate textbooks and other materials, but of course with simpler criteria. Checking visuals is effective with younger students.
2. Young students could also write their own stories, incorporating one or more of the specific principles above, e.g., resistance to injustice.

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**Focus Section 1 – Goal 3:** To outline some basic principles that need to be addressed when studying Africans and African Americans.

**Focus Section 1 – Goal 4:** To outline several examples of specific classroom activities geared toward building positive images of African Americans.

**Teacher Background**

**SOME BASIC PRINCIPLES**

1. Any serious study of the culture and experience of African American people in the US must begin with the study of African heritage and tradition prior to contact with Europeans.
2. The economic reasons for the enslavement of African people must be clearly identified.
3. The resistance of African Americans during the slavery period needs to be shown.
4. In studying U.S. cultural, social, political and economic history, the influence of African American people must be included, as well as the impact of all events on the lives of African American people.
5. The reasons for the movement of African Americans from rural areas to cities need to be developed as well as the impact of that movement on both areas they left and the areas in which they settled.
6. Our "Baker's Dozen": Thirteen specific people whom students should "meet" in school are: Marcus Garvey, W.E.B. DuBois, Harriet Tubman, Frederick Douglass, Malcolm X, Sojourner Truth, Fannie Lou Hamer, Rosa Parks, Dr. Martin Luther King, Jr., Paul Robeson, Rev. Jesse Jackson, Lorraine Hansberry, Alice Walker.

   Note: This is not meant to suggest that these are the only African American people whom students should study. These are but a beginning.

**Suggested Activities for Older Students**

1. Have students take a quiz on "Black History". The book, **QUIZ BOOK ON BLACK AMERICA**, by Clarence N. Blake and Donald L. Martin, is a resource for this. Note: the recall of specific isolated facts is not what is to be emphasized, but a quiz can illustrate how little is known about a people, and can be an interesting attention-getter for students.
2. **HOPE FOR THE FUTURE**, an activity geared towards an increase in the students' level of understanding of the reality of the African American experience in the US — both historically and present-day, is based on an excerpt from "For My People," by Margaret Walker. Pass out copies of the poem (**Student Worksheet #5**) to the students ahead of time. Assign different readers for the different stanzas. Assign several other students to take responsibility for a visual representation of each stanza — either by drawing or by assembling a collage of magazine pictures. As the stanzas are being read, the picture or collage could be held up for the rest of the class to see.

Some possible discussion questions following the reading of the poem:

- In the second stanza, Ms. Walker mentions a lot of different jobs her people do, but says they are "...never gaining, never reaping, never knowing, and never understanding." What does that mean?
- This poem was written in 1942. Based on what she wrote in this poem, how do you think Margaret Walker would have viewed the Civil Rights movement of the 50's and 60's? Is there anything in the poem itself that speaks to that?

**Suggested Activities for All Ages**

1. Have students do research on the thirteen people mentioned. Dramatic productions of their stories would involve more of the class.
2. Besides historical figures, have students research and set up interviews with African American people in your own community, especially those who are working specifically for the rights of their own people.
3. **Student Worksheet #6, A CELEBRATION OF KWANZAA**, explains this African American festival. Students could put on a Kwanzaa celebration in the classroom and give current applications for the seven principles. NOTE: Since Kwanzaa occurs during the Christmas holidays, it would be especially important to encourage families to reinforce at home whatever you do in the classroom.

**Suggested Activity for Younger Students**

**Student Worksheet #7** describes the African game, "Wari," which is played throughout much of Africa. Read through the directions (taken from **AFRICAN STUDIES HANDBOOK FOR TEACHERS, PART I** by the University of Massachusetts/Worcester Teacher Corps, 1971, updated in 1982), especially the part which details how to make the Wari Board. Make the Wari Boards ahead of time, with the aid of the students. After playing the game have the students discuss similarities and/or differences between this game and games that are familiar to them.

## RESOURCES FOR TEACHERS

The following are specific resources that we feel are helpful in providing information and insights about African American people.

**GROUPS/ PUBLISHING CENTERS**

1. AFRICAN-AMERICAN INSTITUTE SCHOOL, Services Division, 833 United Nations Plaza, New York, NY 10017 has a bibliography of materials on Africans. Write for updated list.
2. AFRO-AMERICAN EDUCATIONAL MATERIALS, 819 South Wabash Ave., Chicago, IL 60605. Catalog of books, records, dolls, posters, puzzles and skin-colored crayons.
3. THE AFROCENTRIC BOOKSTORE, 234 South Wabash, Ave. Chicago, IL 60604. This store carries a wide variety of African and African American titles for all ages. Write for a listing of its inventory.
4. LIBERATION BOOK STORE, 421 Lenox Ave., New York, NY 10037. (212-281-4615) Adult and children's books about African Americans. Catalog available.

**WRITTEN RESOURCES**

1. **AMERICAN VISIONS (the magazine of Afro-American culture).** The Visions Foundation, P.O. Box 37049, Washington, DC 20013. This is a beautiful magazine which deals with culture and history in a very interesting way. Many resources are noted in its pages.
2. "Black Players and Baseball Cards: Exploring Racial Integration with Popular Culture Resources," in **SOCIAL EDUCATION,** the official journal of National Council for the Social Studies, Vol. 55, Number 3, March, 1991, p. 169. This article explores an extremely creative way of teaching social history and dealing with racial justice through baseball cards.
3. **THE GRIOT SINGS: SONGS FROM THE BLACK WORLD**, collected and adapted by Edna Smith Edet, PUBLISHING CENTER FOR CULTURAL RESOURCES (152 West 42nd Street, New York, NY 10036), 1978. This is a valuable resource because it compiles 115 songs from various parts of Africa, the Caribbean, Latin America, and the US, all African-derived music. It also gives good background information about the function of music in African cultures.

4. **HOPE AND HISTORY: WHY WE MUST SHARE THE STORY OF THE MOVEMENT.** Vincent Harding. Orbis, Maryknoll, NY, 1990. This is an important addition to any study of history, done by one of the most insightful historians of our time.

5. **MARTIN AND MALCOLM AND AMERICA: A DREAM OR A NIGHTMARE.** James H. Cone. Orbis, Maryknoll, NY, 1991. This groundbreaking book examines the relationship between two giants of the twentieth century and their ultimate challenge to this country. Very important reading in terms of understanding the African American experience today.

**AUDIO-VISUAL RESOURCES**

1. **EYES ON THE PRIZE** — this PBS series is a complete and penetrating look at the era of the civil rights movement in the 50's, 60's and 70's in the United States. Parts of it can be used to visualize information about the era, as well as to meet some of the key people from the era.

2. **STORIES FROM THE BLACK TRADITION** (Children's Circle, Weston, CT 06883,1-800-KIDS-VID), contains several favorites in terms of children's stories,eg., "Why Mosquitoes Buzz in People's Ears," and "Mufaro's Beautiful Daughters."

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## FOCUS SECTION 2: NATIVE AMERICANS

Goals for this focus section:

1. To examine common cultural stereotypes of Native Americans.
2. To suggest guidelines for critiquing instructional materials that deal with Native Americans.
3. To outline some basic principles that need to be addressed when studying Native Americans.
4. To outline several examples of specific classroom activities geared toward building positive images of Native Americans.
5. To suggest some helpful resources.

**Focus Section 2 – Goal 1:** To examine common cultural stereotypes of Native Americans.

**Teacher Background**

The following is a list of stereotypes commonly believed about Native American people. The term Native American is used because it is a self-definition. The word "Indian" is a term applied to Native people by a European. Currently the terms Native American and American Indian are used interchangeably. The most accurate and respectful terminology is that which refers to Native people by their specific nation — Cherokee, Navajo, Apache, Seneca, etc.

***Native Americans—common stereotypes:*** an uneducated, primitive people; are exotic and mystical; look and act and live in the same way today as they did 100 years ago; have no authentic religion; share the same lifestyle, culture, customs across different nations (we use the term "nation" instead of "tribe" because "tribe" carries a connotation of a primitive lifestyle) as well as in different geographical settings (i.e., urban vs. reservation); are all supported by Government handouts and are not interested in working; drink too much; are noble children of nature; are stoic.

**SuggestedActivities for Older Students:**

1. Consult activities in the beginning of the multicultural unit under Lesson 2—STEREOTYPES.
2. Discuss with the students the whole issue of teams—professional, college and high school—carrying Native American names, e.g., Washington Redskins, Atlanta Braves, Cleveland Indians, etc. Ask the students if they feel these names should be changed. As part of that discussion, reproduce the article reprinted in **Student Worksheet #8, DON'T DEGRADE US.** Ask students to respond to Mr. Bellecourt's point of view.

**Suggested Activities for Younger Students**

1. The filmstrip "Unlearning Indian Stereotypes" is one in which Native American children speak very directly about how they feel about images of Indians, especially those found in children's books. After showing it, have the children respond with questions like the following: "What are those children upset about?" "Why do you think it makes them so angry?" "Do you think you would feel the same way if you were a Native American ? (for those non-Native American children)" "Is there anything you can do about how the children feel?"
2. Younger students could also deal with the issue of team names, perhaps by a simulation in which you would name a team the St. Louis Catholics, and have someone pretend to be the Pope parading around before a game ("Pope Juan–Two–Three", similar to "Chief Knock-A-Homa" in Atlanta), with insignia on uniforms that resembled a rosary, with caricatures of nuns or priests on official team paraphernalia. Ask the students how they would feel about that. Would they feel that the team name would help people who were not Catholics understand Catholics better? Could it mean any ridiculing of Catholicism?
3. Take some common phrases that include reference to Indians and change them to some other group to see how the children would react. Then discuss why these phrases are used with reference to Indians. (Examples: "You're acting like a bunch of wild Indians." "Sit Indian style." "Don't be an Indian giver.")

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**Focus Section 2 – Goal 2:** To suggest guidelines for critiquing instructional materials that deal with Native Americans.

**Teacher Background**

The following guidelines have been excerpted from GUIDELINES FOR SELECTING BIAS-FREE TEXTBOOKS AND STORYBOOKS (pp. 56-58) by the Council on Interracial Books for Children and reprinted with their permission. These guidelines are also developed fully in the Council's book.

**NATIVE AMERICANS**

A. ***Characterization***

Does the text imply that the Native American culture and values are unsuited to a modern technological society? Or does it suggest that US society might learn from Native peoples' values and belief systems?

B. ***Language and Terminology***

Are "loaded words" used, e.g., savage, stealthy, skulking, stoic, roaming, massacre (a "massacre" is when Indians win, when Whites win it's a "victory"), heathen, primitive, painted, naked, wild, furtive?

C. ***Historical Accuracy***

If Native American heroes are described, are those who resisted Whites also included? Or are the heroes selected only those known to have been friendly and helpful to Whites (e.g., Pocahontas, Sacajawea, Squanto)?

D. ***Cultural Authenticity***

Are totally different Native cultures, lifestyles, clothing, and homes jumbled into one "Indian" stereotype of feathered headdresses, tipis, and peacepipes? Or does the textbook reflect the fact that the hundreds of Native cultures were, and are, enormously diverse?

E. ***Illustrations***

Do offensive images appear of non-Native American children wearing feathers and "playing Indian"? (If a child dresses as a cowboy or cowgirl, a clown, a police officer, etc., those are professions which go along with a certain outfit. A person of any race can play that professional role. Being an "Indian" is not a profession, but a condition of being. To let children think that feathers or tomahawks symbolize "Indianhood" is to encourage stereotyping and dehumanizing Native Peoples).

**Suggested Activities for Older/Younger Students**

See suggested activities under "Focus Section 1: African-Americans, pp. 32 – 33.

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**Focus Section 2 – Goal 3:**

To outline some basic principles that need to be addressed when studying Native Americans.

**Focus Section 2 – Goal 4:**

To outline several examples of specific classroom activities geared toward building positive images of Native Americans.

**Teacher Background**

**SOME BASIC PRINCIPLES**

1. Native American people need to be presented in the richness of the cultural diversity that exists between native nations.
2. Native American people must be seen as contemporary people with a history, not as people whose only importance lies in their history.
3. Students need to be exposed to the beauty, richness and eminent practicality of the Native American philosophy of living in harmony with the land and respecting and protecting all forms of life, especially in light of our current environmental crisis.
4. The importance of treaty rights (historically and present-day) needs to be emphasized.
5. The fact that the struggle of Native peoples to retain control over their land, their resources, their children, their very lives, is a constant struggle today, needs to be explained to students.
6. Our "Baker's Dozen": Thirteen specific Native American people whom students should "meet" in school are: Chief Black Elk, Chief Wilma Mankiller, Dennis Banks, Chief Joseph, Vine Deloria, Ada Deer, Chief Sitting Bull, Ladonna Harris, Leonard Peltier, Chief Crazy Horse, Maria Montoya Martinez, Annie Dodge Wauneka, Susette La Flesche.

   Note: This is not meant to suggest that these are the only Native American people whom students should study. These are but a beginning.

**Suggested Activities for Older and Younger Students**

1. Have students do research on the thirteen people mentioned above.
2. Many specific issues and/or incidents provide material for role-playing or dramatic interpretation. For example, some students could be Native Americans dealing with White settlers wanting to take their land; others could be the settlers.
3. "Indian Lands and Communities": In attempting to increase the students' knowledge about the location of Native American communities throughout the US and to help the students see the number of different Native American communities, a map exercise can be helpful.

   Directions: Ask the students to name all the different Indian nations they can think of. (We prefer the term "nation" to "tribe" because "tribe" often carries the connotation of a primitive people. However, it may be necessary to use the term "tribe" initially with students).

   List the names on the board. Of the nations named, ask the students where they think these nations are located. Record the locations next to the names of the nations. Use a resource like the **MAP OF AMERICAN INDIAN HISTORY** from Thunderbird Enterprises listed below to fill in the gaps and correct any misperceptions that the students might have.
4. Younger students would benefit especially from visual respresentations of Native Americans today. In addition to the sources listed below, a wonderful resource is **NATIVE AMERICANS: 500 YEARS AFTER** by Joseph C. Farber and Michael Dorris. The photos in this book might be used with an opaque projector. Questions like "What are the people wearing?" "Do they look different than you had expected?" "Different in what way?" "What else did you notice?", etc. can elicit good discussion about the lives of Native people today.

## RESOURCES FOR TEACHERS

The following are resources that we feel are helpful in providing information and insights about Native American people.

### GROUPS/PUBLISHING CENTERS

1. AKWESASNE NOTES, Mohawk Nation, via Rooseveltown, NY 13683. This periodical presents excellent background and current information on Native American issues nationwide. Also includes poetry and lists of various resources. Readable by senior-high students.
2. INDIAN HISTORIAN PRESS, INC. 1493 Masonic Ave., San Francisco, CA 94117-4525. This group publishes books by and about Native Americans. Write for a listing of their resources.
3. INDIAN RIGHTS ASSOCIATION, 1515 Lafayette Rd., c/o Morris Day, Gladwyne, PA 19035. This group publishes a number of educational materials, including a map showing Indian lands and communities, which may be duplicated for classroom use.
4. NAVAJO CURRICULUM CENTER PRESS, Navajo Curriculum Center, Rough Rock Community School, Box 217, RRDS, Chinle, AZ 86503. This center was established for the express purpose of developing curriculum materials and other major publication dealing with Navajo life, history and culture. Many of their resources have teacher guides. Write for a free catalog.
5. TEKAKWITHA CONFERENCE NATIONAL CENTER, P.O. Box 6759, Great Falls MT 59406-6759. This is a Roman Catholic Native American group, which publishes a newsletter and other resources which would be helpful in the classroom.

### WRITTEN RESOURCES

1. **JOURNAL OF AMERICAN INDIAN EDUCATION.** Arizona State University, Center for Indian Education, 415 Farmer Building, Tempe, AZ 85287-1311. This journal, published three times a year covers different topics in the whole area of Indian education. Good background reading for teachers.
2. **A MAP OF AMERICAN INDIAN HISTORY.** Thunderbird Enterprises, 8821 N. 1st Street, Phoenix, AZ 85020. This is an excellent resource, especially for the teaching of U.S. History. It points out the location of reservations and historical sites. Done in 1991, it contains a wealth of historical information.

### AUDIO-VISUAL RESOURCES

**MORE THAN BOWS AND ARROWS** (Cinema Association, 320 Fairview Avenue, Seattle, WA 98109). This film is filled with information about the achievements of Native people. It is a good resource for countering attitudes that Indians are primitive people.

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## FOCUS SECTION 3: ASIAN AMERICANS

Goals for this focus section:

1. To examine common cultural stereotypes of Asian Americans.
2. To suggest guidelines for critiquing instructional materials that deal with Asian Americans.
3. To outline some basic principles that need to be addressed when studying Asian Americans.
4. To outline several examples of specific classroom activities geared toward building positive images of Asian Americans.
5. To suggest some helpful resources.

**Focus Section 3 – Goal 1:**
To examine common cultural stereotypes of Asian Americans.

**Teacher Background**

The following is a list of stereotypes commonly believed about Asian Americans. (The term "Asian", rather than "Oriental" is used since "Oriental" often carries the connotation of exotic, mysterious people).

Asian Americans—common stereotypes: live in the US in quaint communities in the midst of large cities and cling to "outworn" alien customs; are timid and soft-spoken, the model minority; excessively obedient; passive, docile, smiling, calm, peaceful; sinister, sly, evil, cunning, cruel; place little value on human life; have succeeded by working hard and not rocking the boat; are inscrutable; are very intelligent. All look alike and have little cultural differences — Korean, Vietnamese, Filipino, Chinese, Japanese, etc.

**Suggested Activities for Older and Younger Students**

1. See activities in the beginning of the multicultural unit under Lesson 2 — STEREOTYPES.
2. PERCEPTIONS OF JAPANESE PEOPLE:

   In order to identify some of the students' current attitudes about Japanese people, to identify sources of these attitudes, and to provide a basis for the students' later critiquing of their attitudes, use **Student Worksheet#9** entitled **MY PERCEPTIONS OF JAPANESE PEOPLE**. Pass out the worksheet to the students. Ask them to fill it out. After they have filled out their own sheets, record their answers on pieces of newsprint or on a blackboard. This is a way of their being able to see what others in the class think about Japanese people. A discussion following this should focus on the questions about the sources and the accuracy of their perceptions. The follow-up implied in "To Think About" would be a good opportunity for the students to take responsibility for doing research on different aspects of Japanese life.

   Note to the Teacher: Some sources of information on Japan:

   **AT THE FOOT OF MT. FUJI: THE LIFE OF A JAPANESE CHILD,** as a film guide, this unit provides support materials and classroom activities for the film "At the Foot of Mt. Fuji" and is for upper elementary and adaptable to junior high levels. Activities are designed to introduce contemporary Japanese life to young audiences. They range from an exercise on US-Japan trade to ideas for a pen-pal exchange. The unit also includes related cultural notes for the teacher on such subjects as education and family life. ($2.00).

   Activities and supporting materials centered on the film, "GROWING UP JAPANESE", are designed to introduce contemporary Japan in a comparative way. Teacher's guide available ($1.00).

   *These and many other excellent materials are available from Teaching Japan in the Schools, Room 200, Lou Henry Hoover Bldg., Stanford University, Stanford, CA 94305.*

3. In order to help students identify some of their current perceptions of Japanese women, and to identify the sources of these impressions, have students fill out **Student Worksheet #10, IMAGES OF JAPANESE WOMEN.** (You may want to delete part A, unless the concepts are ones you feel the students already have some knowledge of). Have students discuss their answers to Part B in small groups. Ask them to collate their answers. If there is disagreement, see if they can reach a consensus (e.g. on question #3 the group would see if they could agree on one or two similarities). Then have the small groups report to the whole. Either have one person act as a class recorder, or put the answers on newsprint in the front of the class. Then collate as a whole class the answers to section C. At the end of the process, you should have an idea as a class about the source of most of your impressions of Japanese women. Then discuss as a class the answers to Part D. If many of the students are not too sure about their perceptions of Japanese women, this is a good opportunity to lead into outside research.

   Note: Similar worksheets on perceptions of other Asian people and other Asian Women (e.g., Chinese, Korean, Vietnamese, etc.) could be developed with simple adaptations.

**Suggested Activity for Younger Students**

"Eat with a Spoon" uses a chant to challenge ideas about "difference" with regard to eating. Teach the students this rhythmic chant and have them say it with you several times, using appropriate actions to simulate the various eating options:

Eat with a spoon--slurp, slurp

Eat with a fork--crunch, crunch

Eat with your fingers--yum, yum

Eat with chopsticks--nibble, gulp

Discussion questions to follow the chant:

a. Where do people live who eat with spoons? forks? fingers? chopsticks?

b. What are some rules or manners connected with eating with a spoon? a fork? your fingers? chopsticks? What seems natural to you? What seems funny or odd to you?

c. What are some other activities that people do differently in different cultures (greetings, dances, songs)?

d. Does "different" mean better than your way? or strange and worse than your way? What does "different" mean to you?

e. What might seem odd about your table manners or dress to someone visiting from a different culture? *(adapted from* ***HELPING KIDS CARE,*** *Condon and McGinnis, Meyer-Stone Books, 1988).*

Note: A good follow-up activity is to use the book **HOW MY PARENTS LEARNED TO EAT** by Ina R. Friedman.

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**Focus Section 3 – Goal 2:** To suggest quidelines for critiquing instructional materials that deal with Asian Americans.

**Teacher Background**

The following guidelines have been excerpted from GUIDELINES FOR SELECTING BIAS-FREE TEXTBOOKS AND STORYBOOKS (pp. 50-52) by the Council on Interracial Books for Children and reprinted with their permission. These guidelines are also developed fully in the Council's book.

## ASIAN AMERICANS

A. ***Characterization***

Is the Asian American experience interpreted as a "success" story, giving the false impression that Asian Americans have overcome the oppression against them by hard work and by passively turning the other cheek? Is such behavior represented as a "model" for other groups of people of color to emulate?

B. ***Language and Terminology***

Are speech patterns parodied? Is there the "Confucius-say" stilted speech syndrome? Do characters speak in hyperbolized eloquence with confused "r's" and "l's" ("rots of ruck", "flied lice", "honorable sir")?

C. ***Historical Accuracy***

If historical reasons for Asian emigration are presented, do they include the active recruitment of Asians by US business interests and of the particular harsh conditions in the homelands which led to the emigration? Or are young readers led to believe that Asians came to the United States simply to get rich quickly?

D. ***Cultural Authenticity***

Is the full range of a particular culture depicted, or is it trivialized and exoticized by dwelling solely on the Chinese New Year, on the Japanese Obon Festival, or on any one particular part of a complex cultural whole?

E. ***Illustrations***

Are differences in facial structure between Asian American individuals and Asian American nationalities depicted? Or are all Asian Americans made to look alike?

**Suggested Activities for Older and Younger Students**

See Activities under "Focus Section 1: African Americans Section II, pp. 35.

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**Focus Section 3 – Goal 3:** To outline some basic principles that need to be addressed when studying Asian Americans.

**Teacher Background**

**SOME BASIC PRINCIPLES**

1. Asian Americans have been long-time victims of racism in the U.S.
2. Chinese Americans have a long history of resistance to oppression.
3. Chinese Americans and Japanese Americans suffered from a curtailment of immigration.
4. Asian culture and tradition should not be evaluated by applying Western standards.
5. Asian Americans have a wide variety of cultural traditions, political and religious philosophies and histories. They need to be treated with respect for their individual heritages. (e.g. Laotian, Japanese, Chinese, Korean, Vietnamese, Filipino, Burmese, Indian, etc.)
6. Our "Baker's Dozen"—thirteen specific Asian Americans that students should "meet" in school are the following: Daniel K. Inouye, Maxine Hong Kingston, Yoshiko Uchida, Laurence Yep, Patsy Mink, Kyung-Wha Chung, Jade Snow Wong, Connie Young Yu, Wing Luke, Isamu Noguchi, George Shimer, Sen. Katayama, Connie Chung.

   NOTE: Again, this list is not meant to suggest that these are the only Asian American people whom the students should be studying. These are but a beginning.

**Suggested Activities for Older and Younger Students**

1. Have students do research on the thirteen people listed above.
2. Laurence Yep, mentioned above, is an excellent author of young people's literature. One of his books **CHILD OF THE OWL** (junior-high level) gives a compelling look at San Francisco's Chinatown, through the eyes of a young girl. This would be a good book for a report, and possibly for some art projects that could flow from it, particularly around the symbol of the owl.

**Suggested Activities for Younger Students**

1. The book **SILENT LOTUS** by Jeanne M. Lee is a beautifully illustrated story of a young girl's ability to realize her dream of becoming a dancer. It gives the reader a positive feel for the tradition of Cambodian court ballet, and could well be followed by discussion about the place of dance in many different cultures.
2. The story of Sadako Sasaki has become a standard in explaining to children the effects of war. It is also a touching introduction to the Japanese art form of origami. Eleanor Coerr's book **SADAKO AND THE THOUSAND PAPER CRANES** is a must for children to read. **Student Worksheet #11** gives detailed instructions about making the paper cranes. The cranes can be a powerful symbol of reconciliation, and could be source of discussion with the children about the need for reconciliation between people and between countries. Are there issues today over which reconciliation with Japan is needed?
3. **HOANG ANH: A VIETNAMESE-AMERICAN BOY** by Diane Hoyo-Goldsmith is an interesting story of a Vietnamese family's life in the United States. The photographs are beautiful and the description of the Vietnamese New Year celebration (TET) would be a springboard for discussion about how cultural celebrations help to build a sense of pride and identity for groups of people. Students could talk about other celebrations that are important to them.

## RESOURCES FOR TEACHERS

### GROUPS/PUBLISHING CENTERS

1. THE CENTER FOR TEACHING ABOUT CHINA, U.S.-China Peoples Friendship Association, 306 West 38 Street, Room 603, New York, NY 10018. One of the projects of this group is to provide curriculum aids for teachers to assist them in providing accurate information about China and Chinese people.
2. JACP INCORPORATED (JAPANESE AMERICAN CURRICULUM PROJECT), 234 Main St., San Mateo, CA 94401. This center's catalog is filled with descriptions of an extremely wide variety of books, journals, dolls, etc. for a number of Asian American people.
3. NATIONAL ASIAN AMERICAN TELECOMMUNICATIONS ASSOCIATION, 346 Ninth Street, 2nd floor, San Francisco, CA 94103, publishes a catalog of audiovisuals about Asian Americans which would be a good resource for the classroom.

### WRITTEN RESOURCES

1. **CINE VUE**, a periodical published by ASIAN CINEVISION, 32 East Broadway, New York, NY 10002, provides reviews of films and videos that deal with Asian and Asian American issues.
2. **BRIDGE** (AN ASIAN AMERICAN PERSPECTIVE), 2500 Hamilton Blvd., So. Plainfield, NJ 07080. This magazine is a good periodical resource for students.
3. **CHINESE AMERICAN PORTRAITS: PERSONAL HISTORIES, 1828-1988.** Ruthanne Lum McCunn. Chronicle Books, 1988. This is a fascinating book, readable by senior-high students, that deals with the largely unknown history of Chinese in this country since 1828. The stories themselves are good "stereotype busters."

### AUDIO VISUAL RESOURCES

1. **COME SEE THE PARADISE** is a compelling video which tells the story of the Japanese relocation camps during World War II.
2. **THE JOY LUCK CLUB** is an enriching resource for older students to add to their understanding of Chinese and Chinese American realities. (The novel by Amy Tan would also be a valuable written resource for older students.)

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## FOCUS SECTION 4: HISPANICS/LATINOS

Goals for this focus section:

1. To examine common cultural stereotypes of Hispanics.
2. To suggest guidelines for critiquing instructional materials that deal with Hispanics.
3. To outline some basic principles that need to be addressed when studying Hispanics.
4. To outline several examples of specific classroom activities geared toward building positive images of Hispanics.
5. To suggest some helpful resources.

**Focus Section 4 – Goal 1:** To examine common cultural stereotypes of Hispanics.

**Teacher Background**

The following is a list of stereotypes commonly believed about Hispanics. (We use the term "Hispanic" in a generic sense to include people who are native to Latin American countries and citizens of the US who are of Latin American descent. The term Latino may also be used, although it is masculine in gender, and Hispanic is neutral).

**Common Stereotypes**

***All Hispanics***: are dirty, greasy people; are ignorant and lazy; have cultures that are inferior to that of Anglos (they are culturally deprived); cannot speak good English (they speak with a heavy accent and frequently lapse into Spanish); are present-oriented rather than future-oriented; have large families; are very traditional Catholics; are poor, have no concept of time, are always late. ***Mexicans and Chicanos (Mexican-Americans)***: are happy-go-lucky; do farm labor or some kind of manual labor; are sly (bandito image); try to cheat you; drink too much; were born in Mexico; are migrants. ***Puerto Ricans***: are school drop-outs; are gang members; carry knives and are known for violence.

**Suggested Activities for Older Students**

1. See Activities in the beginning of the Multicultural unit under Section III — STEREOTYPES.

2. **"WHAT DO YOU THINK?"**

   In order to have students identify some of their current perceptions of Latin America and Latin Americans, have the students fill out **Student Worksheet #12.** Compile and record the results. A suggested way to do that is to duplicate the worksheet on newsprint or a blackboard, then take one item at a time. Ask for a show of hands and record the results. For example: "Latin America is primitive...civilized." So, on the board or the newsprint you might circle #5. At the end of the circling of the numbers, you would write some descriptive terms, e.g. "somewhat civilized," "extremely poor", "a little more democratic than dictatorships," etc. Ask the students at the end or in the next class period the following questions:

   1. Do the results show that the class as a whole has positive or negative perceptions of Latin America and Latin Americans?
   2. How do your own personal perceptions compare to the class as a whole?
   3. Have you ever met a Latin American? If not, where did you get your ideas about Latin America and Latin Americans?
   4. Do you feel comfortable with what you know about Latin America? How could we as a class learn more?

   This activity is adapted from TEACHING ABOUT DIVERSITY: LATIN AMERICA, CENTER FOR TEACHING INTERNATIONAL RELATIONS, School of Education, University of Denver, Denver, CO 80208 (May 1978)

3. **JOSÉ'S STORY**

   To encourage students to think critically and identify causes as related to everyday experiences in the life of one child, use **Student Worksheet #13, "JOSÉ".**

   Directions: Have the students read José's Story and answer the discussion questions that follow, either in small groups or as one large classroom group.

   One follow-up to this discussion might be to check the social studies books and see how much attention is given to Mexico and to other Latin American nations.

   (Note: this activity could also be used with middle grade students.)

**Suggested Activity for Younger Students**

Using a puppet whose primary language is Spanish can be an effective way to introduce the issue of language-based discrimination. For example, the puppet could relate how she/he had been made fun of because of speaking Spanish; how there are never Spanish words anywhere, etc. The class could work together to come up with suggestions for making the puppet feel more accepted in the classroom. A good book to follow up this puppet performance is **MARIA TERESA** by Mary Atkinson, which deals with the feelings of non-acceptance of a young Hispanic girl.

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**Focus Section 4 – Goal 2:** To suggest guidelines for critiquing instructional materials that deal with Hispanics.

**Teacher Background**

The following guidelines have been excerpted from GUIDELINES FOR SELECTING BIAS-FREE TEXTBOOKS AND STORYBOOKS (pp. 53-55) by the Council on Interracial Books for Children and reprinted with their permission. These guidelines are also developed fully in the Council's book.

## LATINOS OR HISPANIC AMERICANS

A. ***Characterization***

Are problems resolved by the Chicanos, Puerto Ricans, or other Latino characters? Or are problems cleared up by the benevolent intervention of a kind White/Anglo person?

B. ***Language and Terminology***

Is Spanish regarded as equally prestigious and legitimate as English?

C. ***Historical Accuracy***

If the story identifies Mexican, Mexican American, Puerto Rican, or other Latino heroes, are they selected because they supported US interests? (Many Latinos who are labelled "zealots" or "bandits" by Anglos are considered heroes by their own people).

D. ***Cultural Authenticity***

Are cultural factors communicated, such as a strong sense of family relationships, sense of honor, respect for elders, responsibility for communal welfare?

E. ***Illustrations***

Is the racial diversity of Latinos depicted? (Latinos evolve from direct or mixed European, African, and Native "Indian" people. Skin tone, therefore, varies from what is called "white", to what is called "black". Hair color, hair texture, and facial structure also have numerous variations. Eye color is not always brown).

**Suggested Activities**

See Activities under "Focus: African Americans,pp. 35 – 36.

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**Focus Section 4 – Goal 3:** To outline some basic principles that need to be addressed when studying Hispanics.

**Focus Section 4 – Goal 4:** To outline several examples of specific classroom activities geared toward building positive images of Hispanics.

SOME BASIC PRINCIPLES

1. The diversity of Hispanic cultures needs to be depicted.
2. The war against Mexico in the 1840's should be seen in the light of US expansionism in that period.
3. The legacy of the oppression of Chicano people as well as their resistance to this oppression should be presented.
4. The fact that most Hispanic people live in cities today should be evidenced.
5. Students should know that Puerto Ricans have a long history of striving for independence.
6. Our Baker's Dozen: thirteen specific Hispanic people whom students could "meet" in school : César Chávez, Dolores Huerta, Pedro Albizer Campos, Lola Rodriguez de Tió, Rudolfo "Corky" González, Mariana Bracetti, José Martí, Alicia Alonzo, Luis Muñoz Marín, Baldemar Velasquez, Henry Cisneros, Rigoberta Menchú, and Edward James Olmos.

**Suggested Activities for Older Students**

1. Students could research the people mentioned above.
2. The video, **WRATH OF GRAPES,** is a very strong presentation of some of the issues faced by Hispanics who are farmworkers. It is done in a very interesting style and could produce good discussion. Available from El Taller Grafico, P.O. Box 62, Keene, CA 93531.
3. The popular video, **STAND AND DELIVER,** is a powerful statement about prejudice and stereotyping with regard to Hispanics in an urban culture. Very interesting for high school students.

**Suggested Activities for Younger Students**

1. Students could do research on the lives of the people listed above and present plays related to their life stories.
2. For St. Louis Teachers: THE UNITED NATIONS ASSOCIATION (121 South Meramec Ave., St. Louis, MO 63105, 314-721-1961) has culture kits for Mexico and a number of other Latin American nations. The Culture Kit is actually a suitcase full of artifacts, pieces of clothing, utensils, etc. from the country. There are cards with short explanations about the articles included in the kit. One way to approach its use would be an inductive approach, e.g., "What do we learn about the people/culture from this piece of clothing, jewelry, etc."

## RESOURCES FOR TEACHERS

**GROUPS/PUBLISHING CENTERS**

1. ARTS, Inc., 32 Market., New York, NY 10002, Chinese and Spanish folk song books, calendars, cassettes, and books. Write for catalog
2. THE MEXICAN AMERICAN LEGAL DEFENSE AND EDUCATIONAL FUND (634 South Spring Street, 11th Floor, Los Angeles, CA 90014) is a source of statistical information on Mexican American people in the U.S.
3. NATIONAL ASSOCIATION OF HISPANIC JOURNALISTS, National Press Building, Suite 634, Washington, DC 20045. This group is a resource, especially on issues dealing with the media.

**WRITTEN RESOURCES**

1. **450 YEARS OF CHICANO HISTORY**. (Chicano Communications Center, Box 6086, Albuquerque, NM 87107) This is suitable for 6th grade and up, and covers Chicano history from before the Spanish conquest of Mexico up to the present.
2. **HISPANIC.** (Hispanic Publishing Co., 111 Massachusetts Ave. NW, Rm. 410. Washington, DC 20001) This magazine is a popular magazine, but it does have some serious articles. It would be a good magazine to have on a subscription basis in the school library.
3. **THE HISPANIC REGISTER** (12475 Central Avenue, Dept. 325, Chino, CA 91710) is an independent bimonthly newspaper/publication dealing with a wide variety of Hispanic issues. Also recommended for a library subscription.
4. **MEXICAN AMERICANS AND THE MASS MEDIA.** (Greenburg, Burgoon and Korzenny. Ablex Publishing Corp. 355 Chestnut St., Norwood, NJ 07648) This book places the relationship of Mexican Americans to the media within its larger context of America's fastest-growing racial groups.

**Student Worksheet #1**

## The Changing of the Card

***By Sue Ann Wood , from the Post Dispatch, September 1, 1993***

**An illustration by Mary Engelbreit adorns this card from Sunrise Publications.**

Tacos, bagels and other ethnic foods are firmly entrenched as part of mainstream American cuisine. Now ethnic diversity is moving into a mainstay of popular American culture — greeting cards.

Formerly, the human faces on the fronts of most greeting cards were white. Now, on the cards in many shops across the country, the faces may well be black, Hispanic, Asian or American Indian. And the greetings inside may be in languages other than English. Different holidays also are becoming occasions for sending cards. For example, Kwanzaa cards celebrate the holiday period of December 26 to January 1 honoring black Americans and their African heritage. Quinceanera cards celebrate Hispanic girls' 15th birthday, marking their entry to womanhood.

Big companies, like Hallmark, produce such cards for "niche markets," and they make up a relatively small percent of their total output. Smaller companies, like Cloud Nine and Mary Engelbreit of St. Louis, aim primarily at a broad audience, but they try to appeal to ethnic markets, too. One company that produces only ethnic cards is EthnoGraphics, of Santa Barbara, California. the brainchild of Carol Weinstock, a former documentary photographer and teacher.

"Someone saw a photo I had taken in a synagogue," Carol Weinstock said, "and suggested it would be a good one to put on a card." Doing some market research, Weinstock found few greeting cards that reflected different ethnic cultures in the United States. She launched EthnoGraphics to help fill that void and to fulfill various personal goals. She decided that each card would be created by artists from within the culture represented by the card. Also, proceeds from each card line would go into a scholarship fund to help people of the ethnic background. And because of her concern about the environment, she would use only recycled paper and non-toxic, soy-based inks.

"I started my company with the thought that prejudice comes from ignorance," Weinstock said, "and so on cards such as one for Kwanzaa, I would have an explanation on the back of the card so that everyone can learn about Kwanzaa. That is why our slogan is: 'Ethnic cards by ethnic artists to further peace through understanding.'" At present, her card lines reflect black, Hispanic, American Indian, Asian and Jewish cultures.

Hallmark began developing its Mahogany line of cards aimed at blacks with a test group of 16 offered at its shops in the summer of 1988. The line did well, so a team was created to develop it further, said Kenn Turner, a marketing strategist at the company's Kansas City headquarters. Last year, Mahogany was expanded into a permanent line of 106 cards and now it has been doubled to more than 200 cards. The line's name, Mahogany, was chosen after surveys indicated that people associated that word with a rich, dark color.

Although Turner is black, he said he felt as team leader that the line "didn't need only black artists." Hallmark provided its artists with plenty of research material and they held brainstorming sessions to come up with ideas for cards. The company's research showed that more than 56% of black Americans look for greeting cards that reflect their cultural heritage. Also, it indicated that religion, courage, pride and family relationships are very important to black people.

Two St. Louis greeting-card companies are blending ethnic diversity into their general lines instead of aiming for specific ethnic markets. Brad Miller, chairperson and chief executive officer of Cloud Nine, said that several of the artists who design cards for the company include people of different cultures in their drawings. One artist, Ann Thompson, is doing the Missouri Botanical Garden's Christmas card this year and it will feature children of different races.

Mary Engelbreit is a St. Louis artist whose drawings have spawned an entire company in her name. Many of her cards picture children of diverse ethnic backgrounds.

"I have given a lot of thought to building bridges between various cultural and ethnic groups. Many of my designs are based on my personal concept that friendship and love transcend racial boundaries."

**Student Worksheet #2**

## STEREOTYPE WORKSHEET

I. Utilizing the lists of stereotypes:

A. Identify with an ( x ) all of the stereotypes on the list that you have believed in the past, but no longer believe today.

B. Identify with a check ( ✓ ) all the stereotypes that you now believe, or are unsure about.

II. Look at those items marked as something you believed in the past, but no longer believe today (e.g., Africans are cannibals). Then answer these questions:

A. What caused my original attitude? For example:

1. television
2. comic books
3.

B. What caused me to change my attitude? For example:

1. meeting an African person
2. travel
3.

Discuss your answers with one other person and then with the entire group or class.

III. Discuss the following questions:

A. Are there common sources for stereotyped attitudes once held by class members? (Post these).

B. Are there common ways in which these attitudes have changed? (Post these).

C. After discussing the two previous questions, devise strategies about how to change our own attitudes or those of others.

IV. Look at the attitudes that you now believe. Answer these questions:

A. What factors make me think this may be true?

B. Are there any factors that make me doubt that it's true?

C. What information do I need to know?

D. Where can I obtain this information?

Discuss your answers with one other person in the class, and then with the class as a whole.

**Student Worksheet #3**

## CRITIQUING YOUNG PEOPLE'S BOOKS

1. Check the visuals
   a. How many of the pictures are of people of color?
   b. Are there pictures of people of color helping Whites?
   c. Do any of the visuals reflect stereotypes?

2. Check the language
   a. Do the words themselves reinforce stereotypes and build negative images of people? (e.g., "savage," " hordes of Indians", "inscrutable Chinese").
   b. Do the characters' names reflect a variety of racial/cultural backgrounds? (e.g., Ms. Gonzalez, Mr. Ogura, Ms. Ortiz, Mr. Walkingstick, Ms. Kaminski, etc.)

3. Check the lifestyles portrayed
   a. Are the lifestyles of people of color portrayed only in a very narrow scope (e.g., African Americans and Puerto Ricans living in poverty, Native Americans dealing with alcoholism, Chicanos as migrant laborers, etc.)?
   b. Are there lifestyles presented which would act as counterforces to stereotypes, e.g., African American families with two parents, strong Asian women who are neither "China dolls" nor "sexy dragon-ladies", African people who have advanced artistic and intellectual capabilities, etc.?
   c. Are the lifestyles and situations of people of color presented as inferior to Whites?

4. Check the heroes and other role models
   a. Are people shown who have worked and are working for the rights of their own racial group? (e.g., Paul Robeson, César Chávez, Julius Nyerere, Patsy Mink, Mahatma Gandhi, etc.)
   b. Are people of color shown in positions of authority?

5. Look at the relationships between people
   a. Do the people of color function mainly in roles that put them in a position of inferiority with regard to Whites?
   b. Are people from different racial/cultural groups shown working together toward common goals?

6. Consider institutional racism
   a. Is there any indication in the book of the problems that people of color face in this society?
   b. Does the story tend to "blame the victim"; in other words, does it leave the reader with the impression that victims of racism can get out from under oppressive situations if only they work hard enough?
   c. Is there any indication that solutions to racism demand more than individual good will, that structures must change?

*(Adapted from Council on Interracial Books for Children, "10 Quick Ways to Analyze Children's Books for Racism and Sexism", reprinted with their permission).*

**Student Worksheet #4**

## Follow the Drinking Gourd*

Follow the drinking gourd,
Follow the drinking gourd
For the old man is waiting
for to carry you to freedom
If you follow the drinking gourd.

When the sun comes back
and the first quail call,
Follow the drinking gourd,
For the old man is waiting
for to carry you to freedom
If you follow the drinking gourd.

The river bank will make a very good road,
The dead trees show you the way,
Left foot, peg foot traveling on,
Following the drinking gourd.

The river ends between two hills,
Follow the drinking gourd,
There's another river on the other side,
Follow the drinking gourd.

Where the great big river meets the little river,
Follow the drinking gourd,
The old man is waiting
for to carry you to freedom,
If you follow the drinking gourd.

**Background:**

This song was composed by slaves. It was an expression of a deep desire for freedom. Parts of the song expressed a desire for freedom in a symbolic way or in a "code" and parts of the song also gave directions for escape routes.

The "Drinking Gourd" was the name given the Big Dipper by the slaves. The "Drinking Gourd" pointed to the North Star.

1. After reading the song, try to decipher the "code" and write out the directions for escape.
2. Listen to other spirituals (one very good example is "Steal Away") and then write why you think the slaves chose to express their desire for freedom through spirituals. One source for spirituals is "My Lord What A Morning" by Harry Belafonte. There are many others.
3. Research the life of Harriet Tubman and her work on the Underground Railroad.
4. Research the story and music of Paul Robeson. There are several records of his rendition of spirituals. A good biography of Paul Robeson was written by Eloise Greenfield.

*According to the noted folklorist, J. Mason Brewer, this song is based on the activities of Peg Leg Joe, a sailor who used to travel throughout the South helping young slaves to escape. His activities were concentrated in the area north of Mobile, Alabama. The "big river" refers to the Ohio River.

**Student Worksheet #5**

## FOR MY PEOPLE

by Margaret Walker

For my people everywhere singing their slave songs repeatedly: their dirges and their ditties and their blues and jubilees, praying their prayers nightly to an unknown god, bending their knees humbly to an unseen power;

For my people lending their strength to the years, to the gone years and the now years and the maybe years, washing, ironing, cooking, scrubbing, sewing, mending, hoeing, plowing, digging, planting, pruning, patching, dragging along never gaining, never reaping, never knowing and never understanding;

For my playmates in the clay and dust and sand of Alabama backyards playing baptizing and preaching and doctor and jail and soldier and school and mama and cooking and playhouse and concert and store and hair and Miss Choomby and company;

For the cramped bewildered years we went to school to learn to know the reasons why and the answers to and the people who and the places where and the days when, in memory of the bitter hours when we discovered we were Black and poor and small and different and nobody cared and nobody wondered and nobody understood;

For the boys and girls who grew in spite of these things to be man and woman, to laugh and dance and sing and play and drink their wine and religion and success, to marry their playmates and bear children and then die of consumption and anemia and lynching.

For my people thronging 47th Street in Chicago and Lenox Avenue in New York and Rampart Street in New Orleans, lost, disinherited, dispossessed and happy people filling the cabarets and taverns and other people's pockets needing bread and shoes and milk and land and money and something — something all our own;

For my people walking blindly spreading joy, losing time being lazy, sleeping when hungry, shouting when burdened, drinking when hopeless, tied and shackled and tangled among ourselves by the unseen creatures who tower over us omnisciently and laugh;

For my people blundering and groping and floundering in the dark of churches and schools and clubs and societies, associations and councils and committees and conventions, distressed and disturbed and deceived and devoured by money-hungry glory-craving leeches, preyed on by facile force of state and fad and novelty, by false prophet and holy believer;

For my people standing staring trying to fashion a better way from confusion, from hypocrisy and misunderstanding, trying to fashion a world that will hold all people, all the faces, all the Adams and Eves and their countless generations;

Let a new earth rise. Let another world be born. Let a bloody peace be written in the sky. Let a second generation full of courage issue forth; let a people loving freedom come to growth. Let a beauty full of healing and a strength of final clenching be the pulsing in our spirits and our blood. Let the martial songs be written, let the dirges disappear.

*From FOR MY PEOPLE, by Margaret Walker, Copyright 1942 by Yale University Press. Reprinted by permission of the author and the publisher.*

*Margaret Walker (1915- ) was born in Birmingham, Alabama. She received a B.A. and an M.A. from Northwestern University and a Ph.D. from the University of Iowa. She has taught English at various colleges and in 1944 received a Rosenwald Fellowship for Creative Writing. Her poem "For My People" won first prize in a Yale University poetry competition.*

**Student Worksheet #6**

## A Celebration of Kwanzaa

*By Hazel Harrison*

The festival of Kwanzaa was created and shaped by Dr. Maulan Ron Kareng, a Professor of Black Studies at California State University of Los Angeles and Long Beach. This festival consists of a gathering of families and friends who share stories, music, food and symbolic rather than expensive gifts to celebrate the blessings of the Creator and each other.

Kwanzaa, which means "First Fruits," is celebrated from December 26 through January 1 to coincide with the harvest celebration in Africa. Kwanzaa is not a religious celebration and is not intended to take the place of Christmas. It is a uniquely African American ritual celebration of identity, purpose and direction.

Kwanzaa has its traditional symbols:

MKEKA — a straw mat placed on the floor or a low table. It is the foundation; all other items are placed on it.

KINARA — a candleholder for the seven candle which symbolize the Seven African Unity Principles, Nguzo Saba.

KIKOMBE — this cup symbolizes unity, Umoja, and is used to pour a libation in memory of the spirits of our ancestors who join us.

MINHINDI — these ears of corn represent our children, our seed, our future, our hope. They are placed near the kinara.

ZAWADI — gifts made by members of the family as tokens of love and friendship and concern for one another.

MISHUMAA — candles which are placed into the kinara.

The richness of Kwanzaa is in each day celebrating one of the Nguzo Saba, the Seven African Unity Principles. By calling to mind these values, we challenge, reinforce and re-commit ourselves to living out these values in our daily lives. The Nguzo Saba are:

UMOJA — unity; to reflect on our African past and how we might become more unified spiritually, socially and mentally as a family, community, nation and race.

KUJICHAGULIA — self-determination; to define, name and create ourselves and a better world for ourselves instead of being spoken for by others.

UJIMA — collective work and responsibility; to build and maintain our community; to make the problems of our sisters and brothers our own and solve them together.

UJAMAA — cooperative economics; to build and maintain our own stores and other businesses and to share the profits earned from them. This is a good time for the whole family to participate in the family finances, deciding together how much to spend and on what. Trying to find a job for a family can also be a consciousness raiser.

NIA — purpose; to make our collective purpose the building for our families and communities in order to restore our people to their traditional greatness.

KUUMBA — creativity; to apply our creative talents, to leave our communities more beautiful than when we inherited them, to find ways to heal and nourish the African American nation.

IMANI — faith; to believe with all our hearts in our God, our parents, our teachers, our leaders, our people, and the righteousness and victory in our struggles.

Kwanzaa is not just a week of celebration, but a time of reflection on our spiritual and social value system. We do not have the sense of Kwanzaa being mythical, or a mystique that is over and above us. KWANZAA IS US.

*Hazel Harrison is the director of the St. Charles Lwanga Center in St. Louis.*

**Student Worksheet #7**

# WARI

**Materials:** Wari Board (or an egg carton with two rows)
48 small rocks or kidney beans

**Number of players:** Two players to each board

**Background Information:** This game is found throughout Africa, although it is known by various names and played with modified rules. A Wari board is rectangular in shape with 14 holes drilled to form small cups. The object of the game is to win as many of the opponent's counters as possible. (See diagram)

**Action:** The two players place the board horizontally between them. Each player has six holes on their side of the board. Each player places four counters in each hole. The hole at each end of the board is to be used for placing counters won during the game. The players can decide between themselves how to determine which player begins the game.

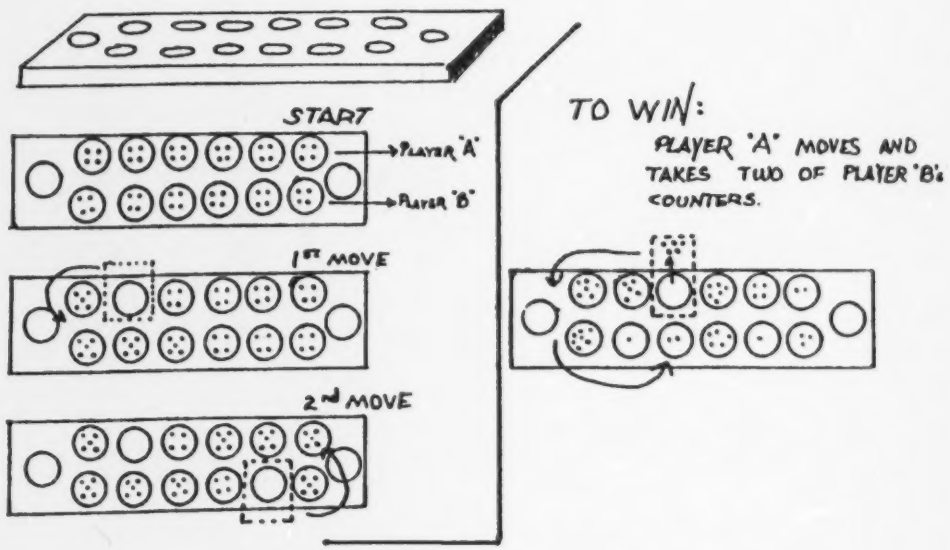
Players always move counterclockwise. The first player takes all the counters from any hole on their side of the board and, beginning with the next hole, places one rock in each succeeding hole until his hand is empty. The next player does the same.

When the last counter in a player's hand lands on the opponent's side of the board in a hole which contains one or two counters, the player collects all the counters in that hole, providing the number does not exceed three. This player then places the counters in their hole at the end of the board. The first player to collect over half (25 or more) of the counters becomes the winner.

**Tactical Note:** Always try to keep three or more counters in the holes on your side of the board, or leave the holes empty. An opponent cannot collect when his last counter lands in an empty hole.

## MAA (A variation of Wari from Liberia)

**Action:** On their first move, the player can pick up any number of counters from any hole on their side and move in any direction. Whenever the player captures 2 or 3 counters in their opponent's hole, they can also collect the consecutive counters behind their capture where there are 2 or 3 counters. Counters can only be collected on the opponent's side of the board.



**Student Worksheet #8**

# DON'T DEGRADE US

## Clyde Bellecourt

*(On December 20, 1991 the American Indian Movement and the International Indian Treaty Council sent an open letter to Paul Tagliabue, Commissioner of Baseball, and all professional and amateur sports franchises and teams. Copies were sent to some three dozen labor, civil rights, government and business leaders. Following is a portion of that letter.)*

The efforts by Indian people to cleanse organized sports—within Major League Baseball, the National Football League and professional hockey, as well as high school and university athletic programs—has been ongoing for years.

Our struggle is not determined by which team wins a pennant, or for that matter, who plays in a World Series or a Super Bowl. However, as the Atlanta baseball team was able to come from behind like the Minnesota Twins, it gave us the opportunity to put this issue of racism in sports into the national and international arena of public opinion in a way that Indian people are clearly the winners. We have received hundreds of calls and letters, both national and international, in support of our efforts to change demeaning names (i.e., Washington Redskins), mascots, symbols, and stereotyping by sports teams and athletic programs.

The use of Indian names, logos, mascots, regalia, and themes in sports is demeaning and degrading to our culture and spiritual customs and traditions. The fact that various professional baseball, football, and hockey franchises as well as amateur, university, college and high school programs, use Indian names causes many spectators to act in ways that trivialize our culture and spiritual way of life and belittle us a people.

The Head Dress of Eagle Feathers was and continues to be reserved for our most revered and respected Chiefs and Spiritual Leaders. The feathers are earned through a lifetime of service to the people. Markings on the face are a part of our most sacred ceremonies, such as a young man or woman entering adulthood, a wedding ceremony, and that time in life when one is taken back into the bosom of Mother Earth and enters into the spirit world.

***"The drum beating, cheap Hollywood chants, chicken feathers, war paint, and tomahawk chops insult our true culture."***

Clyde H. Bellecourt

The drum is said to be the heartbeat of our nations and peoples. Our songs are either prayer songs or honor songs. All of these traditions continue to be practiced after thousands of years. As such, these traditions and ceremonies are deeply respected and revered by our Indian peoples.

The tomahawk was first used as a tool as one would use a hammer. Of course, it was also used as a defensive weapon when we were forced to defend our territories and people against the encroachment of America's first "boat people."

The drum beating, cheap Hollywood chants, chicken feathers, war paint, and the tomahawk chop by sports fans cheapens and insults our true culture. It is an embarrassment to most Indian people, and we find that it is likewise embarrassing to the American people in general.

As the Atlanta baseball team's Chief Noc-A-Homa has been eliminated, Homer Brave must also go. As Little Red at the University of Oklahoma and the Indian mascots at Dartmouth, Stanford, and other university programs have become a thing of the past, and as hundreds of high school programs have changed their team names, it is time that we rid ourselves of Chief Illiniwek at the University of Illinois and similar mascots in both university and high school athletic programs. It is definitely time for professional football, hockey, and America's favorite pastime, baseball, to cleanse themselves of racism.

It is past time that the Washington and Kansas City football franchises change their names, a point that we want to especially stress as the NFL season draws to a close.

We request a meeting with the owners and management of the Washington and Kansas City football franchises, and Commissioner of Football Paul Tagliabue, so that we can discuss these important issues. It is our sincere desire that we may be able to develop a strategy to come up with some alternatives that best represent the respective cultures of Washington and Kansas City.

Me-Gwetch (Thank You)

*Clyde Bellecourt, National Director of the American Indian Movement, and Russell Means, President of the International Indian Treaty Council, are asking "all people of goodwill to support our just cause in the Quincentennial Year of Columbus." They were among the 3,000 Native Americans and their supporters who demonstrated at the Superbowl on Jan. 26. AIM represents and defends the spiritual, cultural, political, and treaty rights of indigenous peoples in North, Central and South America. The IITC is a non-governmental organization within the United Nations, and the international, diplomatic and political arm of AIM.*

**Student Worksheet #9**

## MY PERCEPTIONS OF JAPANESE PEOPLE

Complete the following survey of your perceptions:

1. When I think of Japanese people, I think of _____

   _____

2. If I went to Japan, I would expect to see _____

   _____

3. Three adjectives to describe Japanese people are:

   1. _____
   2. _____
   3. _____

4. The greatest similarity between U.S. people and Japanese people is:

   _____

   _____

5. The greatest difference between U.S. people and Japanese people is:

   _____

   _____

Source of My Perceptions

Rate the following information sources as strong, moderate, or weak influences on your perceptions of Japanese people. For example, if you feel that what you learn in school is a strong influence on your perceptions, write "strong" next to "school" below.

| | | |
|---|---|---|
| Books _____ | Television _____ | Home _____ |
| Magazines _____ | Movies _____ | School _____ |
| Newspapers _____ | Radio _____ | Friends _____ |

OTHER (specify) _____

How Accurate Are my Perceptions?

Now rate how strongly you feel that your perceptions of Japanese people are correct by circling one of the points below. For example, if you are sure your perceptions are accurate, circle "completely sure".

| completely sure | moderately sure | not so sure | completely unsure |
|---|---|---|---|

To Think About

How could you become more sure of your perceptions? How (on the basis of what information or experience) might your answers to the survey be changed?

*Adapted from Through Japanese Eyes, Volume I (Lesson Plans).

**Student Worksheet #10**

## IMAGES OF JAPANESE WOMEN

A. Clarification of Image

In order to clarify your present image of Japanese women, complete the following:

1. When I think of Japanese women, the first thing that comes to mind is_____

   _____

2. If I went to Japan, I would expect to see Japanese women (activity)_____

   _____

3. The greatest similarity between U.S. and Japanese women is _____

   _____

4. The greatest difference between U.S. and Japanese women is _____

   _____

5. Imagine that you live in Japanese society. Would you like to be a Japanese woman? Why or why not?

   _____

   _____

B. Evaluating Our Attitudes — What Is the Source of Our Images?

For the general picture painted in Section A (Images of Japanese Women), indicate the source or sources of your information by writing strong, moderate, weak, or none under the appropriate column. For example, if you feel your information came mostly from what your parents have said about Japanese women, write "strong" after the heading "home". If this has had no influence on your impression write "none" under the same heading. Do this for all possible sources listed below.

| | | |
|---|---|---|
| Books _____ | TV_____ | Home _____ |
| Newspapers_____ | Movies_____ | Magazines_____ |
| U.S. Friends_____ | Japanese Friends_____ | _____ |
| Radio _____ | School _____ | Travel _____ |

C. Commitment to Images

Again referring to section A (Images of Japanese Women), indicate the degree to which you are sure that your images are correct by circling the appropriate degree of commitment to accuracy of images on the scale below. For example, if you believe your images completely correspond to reality and are totally correct, circle "strong"; if you are totally unsure of the accuracy of your impressions of Japanese women, circle "none".

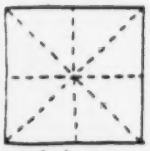
STRONG MODERATE WEAK NONE

*Adapted from Through Japanese Eyes (Lesson Plans by Leon E. Clark and Jack Strauss). New York: Holt, Rinehart, and Winston, 1974.

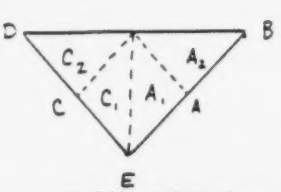
**Student Worksheet #11**

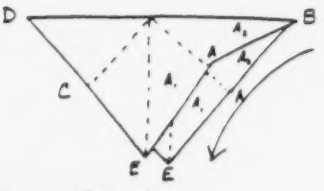
# PAPER CRANES

- Make each crease as exact and as firm as possible.
- Don't give up! It might take more than one try to complete a successful crane!

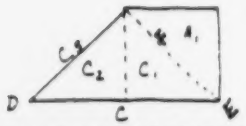


1. *Use a perfectly square piece of paper.*
*make 4 exact creases:*
*unfold after making each crease.*

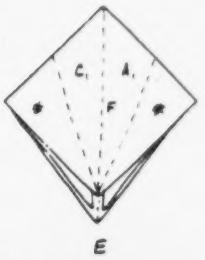



2. *Fold on a diagonal crease. Face point E toward you.*
*Lift side A at point A and tuck section A2 inside section A1,*
*bringing point B inside and down to point E.*



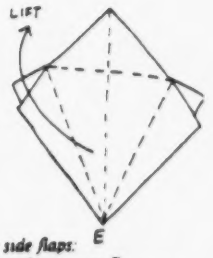

3. *Repeat with side C. Lift side C at point C*
*and tuck section C2 inside section C1,*
*bringing point D inside and down to point E.*
*Crease C3 folds down inside vertically along*
*center line F of the diamond (see Figure 4).*



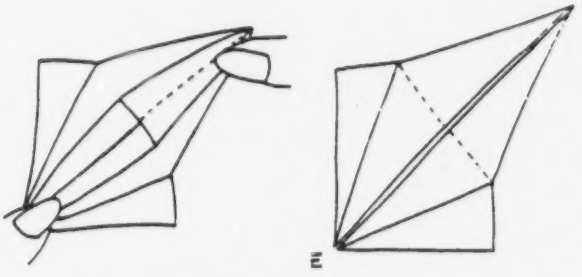

4. *Keep open end of diamond (point E) facing down.*
*Fold top outside halves (•) of sides A1 and C1*
*along the dotted lines to center line F.*
*Turn over and repeat,*
*so that all points meet at open end (point E)*
*and you have a kite-shaped figure.*

5. *Fold top section G back and forth*
*over the front and back,*
*making a firm crease*
*along the dotted line.*

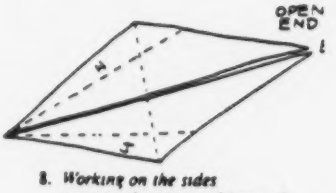
from HELPING KIDS CARE,
by Casy Condon & James McGinnis,
Meyer-Stone Books, 1988; $11.25
from the Institute for Peace &
Justice, 4144 Lindell, Rm. 122,
St. Louis, MO 63108.




6. *Unfold the four side flaps:*
*lift the top flap up from point E*
*to form a canoe-like figure (see Figure 7).*

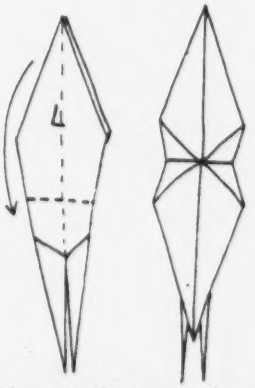



7. Flatten down the long sides along existing creases, so that the long sides touch in the middle. Turn over and repeat, lifting again from point E.



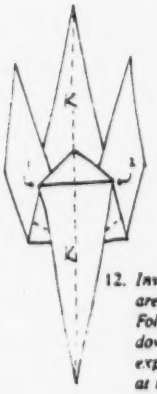

8. Working on the sides opposite the open end (point E), fold flaps H and J to center. Turn over and repeat.

9. Holding the figure with the open end up (point E), fold the front two halves (H1 and J1) together. Turn over and repeat.

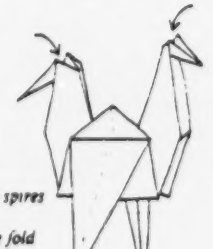



10. Fold front top half L down over the narrow points (the crane's legs) so that the underside creases all meet at the center. Turn over and fold the other top half down to the same line.

11. Fold the two front sides H2 and J2 together and repeat with the two back sides.




12. Invert, so that all points are facing up. Fold upper two-thirds of wing K down to points 1 and 2, exposing a small triangle at the center of the crane. Turn around and fold down the other side in the same way.



13. Convert the two remaining spires into the beak and tail by inserting thumb into the fold and pulling the tip halfway down into the opening; carefully crease so that a small beak is formed. Repeat process with the final spire to form a slightly larger tail.

14. To make your crane stand up, turn it upside down, spread the wings about 1 inch and blow hard into the hole under the belly so that the body puffs up.

**Student Worksheet #12**

Directions:

You are deciding the terms that you associate with Latin America and Latin Americans. Circle the number (l, 2, 3, 4, 5, 6, 7) which most closely related Latin America or Latin Americans to the two words on the scale. For example, on the first scale, decide whether you think Latin America is:

1. extremely primitive
2. primitive
3. somewhat primitive
4. can't decide; some of each
5. somewhat civilized
6. civilized
7. extremely civilized

*Published with permission from the Center for Teaching International Relations, 1978, University of Denver, Denver, CO 80208.*

**LATIN AMERICA IS:**

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| primitive | 1 | 2 | 3 | 4 | 5 | 6 | 7 | civilized |
| jungle | 1 | 2 | 3 | 4 | 5 | 6 | 7 | non-jungle |
| mysterious | 1 | 2 | 3 | 4 | 5 | 6 | 7 | familiar |
| cities | 1 | 2 | 3 | 4 | 5 | 6 | 7 | countryside |
| hot | 1 | 2 | 3 | 4 | 5 | 6 | 7 | cold |
| factories | 1 | 2 | 3 | 4 | 5 | 6 | 7 | farms |
| wet | 1 | 2 | 3 | 4 | 5 | 6 | 7 | dry |
| pretty | 1 | 2 | 3 | 4 | 5 | 6 | 7 | not pretty |
| peaceful | 1 | 2 | 3 | 4 | 5 | 6 | 7 | war-like |
| democratic | 1 | 2 | 3 | 4 | 5 | 6 | 7 | dictatorship |
| pro-United States | 1 | 2 | 3 | 4 | 5 | 6 | 7 | anti-United States |
| mountainous | 1 | 2 | 3 | 4 | 5 | 6 | 7 | non-mountainous |
| rich | 1 | 2 | 3 | 4 | 5 | 6 | 7 | poor |
| desert | 1 | 2 | 3 | 4 | 5 | 6 | 7 | non-desert |

**LATIN AMERICANS ARE:**

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| religious | 1 | 2 | 3 | 4 | 5 | 6 | 7 | non-religious |
| rich | 1 | 2 | 3 | 4 | 5 | 6 | 7 | poor |
| primitive | 1 | 2 | 3 | 4 | 5 | 6 | 7 | civilized |
| Indian | 1 | 2 | 3 | 4 | 5 | 6 | 7 | non-Indian |
| good | 1 | 2 | 3 | 4 | 5 | 6 | 7 | bad |
| cruel | 1 | 2 | 3 | 4 | 5 | 6 | 7 | kind |
| happy | 1 | 2 | 3 | 4 | 5 | 6 | 7 | sad |
| peaceful | 1 | 2 | 3 | 4 | 5 | 6 | 7 | war-like |
| speak Spanish | 1 | 2 | 3 | 4 | 5 | 6 | 7 | don't speak Spanish |
| strong | 1 | 2 | 3 | 4 | 5 | 6 | 7 | weak |
| dishonest | 1 | 2 | 3 | 4 | 5 | 6 | 7 | honest |
| proud | 1 | 2 | 3 | 4 | 5 | 6 | 7 | humble |
| mysterious | 1 | 2 | 3 | 4 | 5 | 6 | 7 | familiar |
| powerful | 1 | 2 | 3 | 4 | 5 | 6 | 7 | powerless |
| cowardly | 1 | 2 | 3 | 4 | 5 | 6 | 7 | brave |
| rural | 1 | 2 | 3 | 4 | 5 | 6 | 7 | urban |
| lazy | 1 | 2 | 3 | 4 | 5 | 6 | 7 | industrious |
| educated | 1 | 2 | 3 | 4 | 5 | 6 | 7 | uneducated |
| untrustworthy | 1 | 2 | 3 | 4 | 5 | 6 | 7 | trustworthy |
| cooperative | 1 | 2 | 3 | 4 | 5 | 6 | 7 | uncooperative |
| traditional | 1 | 2 | 3 | 4 | 5 | 6 | 7 | progressive |

**Student Worksheet #13**

## JOSÉ

My name is José. I am in the fourth grade and I like school. At least I like learning about geography and history and all that. But in school, everybody pronounces my name wrong. That makes me feel like I am nobody. Sometimes the other boys tease me and call me Josie. That's OK sometimes cause then I just pretend that their names are Roberta or Timona and we have fun. But how do you tell other people how to say your name right?

When we studied geography, I told the class that my grandparents and great-grandparents came from Cuernavaca, Mexico. But we won't study that area because the teacher says we need to spend time on the important geographical centers of the world.

My dad had told me a lot about the wars the US had with Mexico over land, so when I got my new history book, I looked right away for stories of Mexico. Mexico wasn't listed in the index, so I read right through the whole book (with some help from my sister). You know what? Mexico, the word, my country of Mexico, was never mentioned!

Last week my mother had an appointment with my teacher. My teacher told my mother that she should not speak so much Spanish at home — it wasn't good for her children. She said we must learn English. Mother felt bad. What is wrong with speaking Spanish?

I'm a little anxious about my family, too. Last year my Uncle Fernando came up into the United States. He hoped to find a good job like my dad. But he has really had trouble finding a job. He doesn't speak English, so he can't read the forms that the companies give him or fill them out. Sometimes I help him with that. Another thing — one night the TV news said something about "cracking down on illegal aliens". I asked my dad what did that mean? It sounded like something from outer space. Dad looked worried and right away called Uncle Fernando.

What's wrong with my family? What's wrong with me?

**Questions**

1. How does José feel?

2. Is somebody responsible? Who?

3. Do you think that the school system treats everyone the same way?

4. If you were a friend of José's, what could you do?

**From* **TRY THIS: FAMILY ADVENTURES TOWARD SHALOM,** *pp. 35-36*

## RESOURCES FOR TEACHERS

**Note:** In addition to the resources listed within each one of the focus sections, the following are some general multicultural resources that cover a number of different groups.

### GROUPS/PUBLISHING CENTERS

1. CHILDREN'S BOOK PRESS. 6400 Hollis St., Suite 4, Emeryville, CA 94608. Even though most of these materials are for younger children, their catalogue itself is a multicultural experience and the books are wonderful avenues for understanding the culture of other peoples. Some are available in Spanish.
2. LEARN ME BOOKS. 175 Ash, St. Paul MN 55126. The catalog from this center describes many multicultural offerings
3. SPICE (STANFORD PROGRAM ON INTERNATIONAL AND CROSS-CULTURAL EDUCATION), Littlefield Center, Room 14, 300 Lasuen Street, Stanford University, Stanford, CA 94305-5013. This program offers interdisciplinary, cross-cultural curriculum units for elementary and secondary students featuring many international areas as well as focusing on the many cultures within the U.S. There is more description in their catalog. These are important resources for the classroom.
4. UNIVERSITY OF CALIFORNIA EXTENSION MEDIA CENTER. 2176 Shattuck Avenue, Berkeley, CA 94704. Their film and video catalog includes a strong multicultural section.
5. WINSTON-DEREK DISTRIBUTORS INC. P.O. Box 90883, Nashville, TN 37209-0883. This publisher puts out innumerable resources for all ages on African and African American history and culture. They are a wonderful source of materials.

### WRITTEN RESOURCES

1. **ANTI-BIAS CURRICULUM: TOOLS FOR EMPOWERING YOUNG CHILDREN,** Louise Derman-Sparks and the A.B.C. Task Force, National Association for the Education of Young Children, 1834 Connecticut, Ave., N.W. W., Washington, D.C. 20009, 1989. This is a wonderful resource for teachers of very young children (pre-school--Kdg.). It is practical, as well as theoretical, and the activities could be adapted for primary-aged children.
2. **MEDIA AND VALUES.** Media Action Research Center 1962 South Shenandoah, Los Angeles, CA 90034. The Winter, 1987, and Spring,1988, issues of this quarterly dealt with multicultural issues—"Cracking the Color Code: Minorities in Media," and "Ethnic Diversity: Challenging the Media." They are both interesting resources for high school students, and contain listings of further resources.
3. **OPEN MINDS TO EQUALITY,** Nancy Schniedewind and Ellen Davidson, Prentice-Hall, 1983. This is a source book of activities for elementary and middle school classes geared toward helping children recognize and challenge inequities based on race, sex, age and competitive individualism.
4. **TEACHING TOLERANCE** is a magazine published two times a year by the Southern Poverty Law Center. (400 Washington Ave., Montgomery, AL 36104). It is an excellent resource with specific classroom suggestions and is free of charge.
5. **THINKING AND RETHINKING U. S. HISTORY.** Council on Interracial Books for Children, 1841 Broadway, New York NY 10023, 1989. This is an exciting educational resource for social studies teachers. It assists teachers and students in identifying bias in history texts, supplying missing information and countering distortions. Contains a lot of very interesting information about the history of peoples of color and women in the United States.
6. **WORDS CAN HURT YOU: BEGINNING A PROGRAM OF ANTI-BIAS EDUCATION.** Barbara J. Thomson, Addison-Wesley, 1993. This resource book contains activities geared for the pre-school through primary classroom, constructed by an experienced teacher. In addition to the activities themselves, there are many suggestions about getting an anti-bias program going in a school.

## JUSTICE HEROES

The purpose of this unit is to offer specific people whose lives represent significant actions on behalf of the rights of others. Some of these people are better known than others. All of them are people whom students should "meet" in their course of studies. All of the "heroes" selected are people of color. This was done in order to provide more information on models of courageous people from these communities — people whose stories are often not told in traditional curricular pieces. If you are using curriculum that does include these people, hopefully the activities found in these pages will supplement what you already have.

It is important to note that in addition to the people mentioned in these pages, the students could celebrate heroes from their own communities. Perhaps beginning a discussion with a simple question like "What makes a person a hero?" Then, "Who are some people you know who are heroes to you?" A wonderful follow-up would be an assembly to acknowledge the work people are doing in their own communities today.

### ROSA PARKS
### 1913 –

On February 4, 1993, Rosa Parks celebrated her 80th birthday. She was honored that day with a special tribute at Washington's Kennedy Center. Hers is a name and a face familiar to many of us as a symbol of the Civil Rights Movement.

Rosa Parks was and is a woman committed to equality for all people. In her own words,"What I am hoping for is that we can discontinue all forms of oppression against all those who are weak or oppressed. All people should be treated equal, and race or religion or nationality should not have any bearing on whether a person is exalted or oppressed." (quoted in *Peace Work*, Jan/Feb.,1989).

In the early 1940's, she became a member and then secretary of the National Association for the Advancement of Colored People (NAACP) in Montgomery, Alabama. Besides serving as the branch secretary, she was also an advisor to the NAACP youth council. It was partly because of her concern for youth that her historic decision on that Montgomery city bus was made. She tells the story of a 15-year-old-student who had taken an action similar to hers nine months earlier, "In March, 1955, a 15-year-old high-school girl refused to obey a bus driver's order to vacate her seat. She was not in the front of the bus but somewhere almost to the rear. The driver called the police. She would not move for the first policeman; so two others came on and put her in handcuffs and bodily removed her from the bus, charging her with disorderly conduct, resisting arrest, and assault and battery. She weighed about 90 pounds, and they were three full-grown policemen. She was taken to jail and not even permitted to contact her family. She was not charged with violating the segregation law, however; so her case could not be used to challenge discrimination. I was very disturbed by all this. I couldn't understand how we, as a community of Black people working for freedom, could accept the way this youngster had been treated by the officers of the law." (p. 2 *Peace Work*, Jan/Feb, 1989)

On December 1st of that same year, Ms Parks was riding a bus home from her job as a tailor's assistant. She sat down in a row with three other Black people, just behind the rows reserved for white riders. She tells what happened next. "We had gone several stops when the bus driver said he needed a seat because some whites had boarded the bus. When I had boarded, the rear of the bus was already crowded, with Blacks standing right behind where I was sitting. The driver asked the four of us Blacks to stand so that this one man could be seated, which meant there would be three vacant seats with four people standing up." Rosa Parks refused to give up her seat and was consequently arrested and taken to the city jail.

Later, on the very evening of her arrest, the decision was made to use her case to try to challenge racial segregation on the Montgomery buses. It was the young people in the community who immediately suggested that they get the word out to the entire Black community in Montgomery not to ride the buses to work on the following Monday morning. That Montgomery bus boycott was in many ways the visible beginning of the Civil Rights Movement of the 1950's and 1960's.

Today, Rosa Parks works part-time in the office of U.S. Rep. John Conyers in Michigan. She recently founded the Rosa and Raymond (her late husband) Parks Institute for Self-Development, which will train youth in economic development, political awareness, health awareness, and civil rights history.

## SUGGESTED ACTIVITIES BASED ON THE LIFE OF ROSA PARKS

### A. Racial Identity and Pride

1. Take students to an African American cultural event—e.g. dance program, theatre performance, art exhibit, gospel choir, etc. **ALL AGES**
2. The hymn "Lift Every Voice and Sing" is widely regarded as the African American national anthem. Have the students learn it and discuss the meaning of the lyrics. (Recorded on **God Bless America,** by Leontyne Price—Victor Records) **ALL AGES**
3. Have students research and then act out the stories of leaders in the African American struggle for equal rights in this country. Besides Rosa Parks, other possibilities include Sojourner Truth, Frederick Douglass, Malcolm X, Martin Luther King, Fannie Lou Hamer, Ida Wells, Harriet Tubman. **ALL AGES**
4. In addition to historical figures, have students research and set up interviews with African American people in their own community, especially those who are working specifically for the rights of African Americans. **OLDER STUDENTS**
5. **HARAMBEE** is a newspaper for young readers that focuses on the African American experience. It is published six times during the school year, and is certainly a resource for a classroom library. The articles could be the focus of a number of different kinds of activities. For example, the February, 1994 issue was on The Black Woman. The photographs could be used in bulletin board display. Students could also "become" the women described in the issue and give their own presentations. **YOUNGER STUDENTS**

### B. Stereotyping

1. The whole issue of racial stereotyping is an important dimension of how racism takes hold in our lives. An excellent filmstrip resource on this issue is **UNLEARNING "INDIAN" STEREOTYPES.** It is produced by the COUNCIL ON INTERRACIAL BOOKS FOR CHILDREN, 1841 Broadway, New York, NY 10023, and is available locally on a rental basis from the INSTITUTE FOR PEACE AND JUSTICE, 533-4445. **YOUNGER STUDENTS. UNLEARNING ASIAN-AMERICAN STEREOTYPES** is another filmstrip resource from the Council on Interracial Books for Children, aimed at children, ages 9–14. (Also available for rent from the INSTITUTE FOR PEACE AND JUSTICE.) **OLDER STUDENTS**
2. Using a list of cultural, racial and/or religious groups, ask students to write the first few words that come to their minds as you read off the words. Examples of words: Jew, Mexican, Chinese, Apache, Polish, Indian, Arab, British, Nigerian, Caucasian, African. (Any groups could be used.) Have the students read their lists to the class. Then talk about where we get our ideas about other people. How many of these ideas are stereotypes? **ALL AGES**

### C. Courage of Re sistance

1. **EYES ON THE PRIZE** (Black Five, Inc. PBS Home Video, Los Angeles, CA) is an excellent video resource for adding to the students' knowledge about the Civil Rights Movement. **OLDER STUDENTS**
2. The retailing business is one area to look for messages of racism. Student could research toys, and note how many dolls, puzzles, storybooks, or toy boxes with children's pictures on them have images of people of color. They could then follow up their research by asking store managers why there are not more toys with people of color pictured on them; or they could write to toy manufacturers , citing their findings and asking for more diversity in toys. **ALL AGES**
3. A simple dramatization of the story of Rosa Parks' stand on that bus in December, 1955 is an involving way for students to understand what took place and why. **YOUNGER STUDENTS**
4. The video **LONG WALK HOME** is a fictionalized version of the Montgomery Bus Boycott. It is an engaging way to involve students in a discussion about the reasons why people chose to participate in the boycott and the risks that they took. **OLDER STUDENTS**

5. This is the text of the leaflet that was given out to generate support for the bus boycott:

> Don't ride the bus to work, to town, to school,
> or any place Monday, December 5.
>
> Another Negro woman has been arrested and put in jail
> because she refused to give up her bus seat.
> Don't ride the buses to work, to town, to school, or
> anywhere on Monday. If you work, take a cab, or share a
> ride, or walk.
>
> Come to a mass meeting, Monday at 7:00 P.M. at the Holt
> Street Baptist Church for further instruction.
>
> (from **The Black Americans,** by Milton Meltzer, p.249)

Students could dramatize the distribution of this leaflet and the variety of responses that is would probably generate—from wholehearted enthusiasm, to cynicism, to fear, etc. A discussion could follow, hopefully leading to more research on what it would take to sustain the boycott for a year.
**OLDER STUDENTS**

**RESOURCES**

1. **ROSA PARKS** by Eloise Greenfield, illustrated by Eric Marlow, Thomas Y. Crowell, 1973, grades 2–4. This is an excellent biography of Rosa Parks.
2. **STRIDE TOWARD FREEDOM: THE MONTGOMERY STORY,** by Martin Luther King, Jr., Harper and Row, 1958, is readable for children, grades 6 and up. It is King's own description of the early period of the civil rights movement.
3. **I DREAM A WORLD: PORTRAITS OF BLACK WOMEN WHO CHANGED AMERICA** by Brian Lanker, edited by Barbara Summers, Stewart, Tabori and Chang, New York, NY, 1989. This book of stunning photographs includes text on each woman who is featured. Rosa Parks is one of the honored women. Usable for all ages; text understandable by older students.
4. **THE BLACK AMERICANS: A HISTORY IN THEIR OWN WORDS, 1619-1983** by Milton Meltzer, Thomas Y. Crowell, New York, NY, 1984. This is an invaluable resource for teachers, for Junior High and up. It is "the living stuff of history"—letters, speeches, testimonies and other primary sources. The book includes an explanation of the Montgomery Bus Boycott, as well as a selection about the boycott from Dr. King's writings.

## JUSTICE HERO

## CÉSAR CHÁVEZ
**(1927—1993)**

**"Our struggle is not easy...we are poor.
But we have our bodies and spirits and
the justice of our cause as our weapons."**

César Chávez was born in 1927 in Arizona and lived on a small farm that failed by 1937. Thus, his life as a migrant worker began, mostly in the San Juaquin Valley of California. By the time he dropped out of school as a 7th grader, he had attended more than 30 schools but could hardly read or write. By the early 1950s he began doing community organizing and started a tiny National Farm Workers Association in the early 1960s. In 1965, he led 500 workers on their first strike, for a $1.40/hour minimum wage. But "La Causa" ("The Cause") and "¡Viva La Huelga!" ("Long live the Strike!") began to echo across the United States and overseas, as churches, unions, and many others joined in an international boycott of California grapes, and later lettuce, that helped to bring more justice to farm workers. César's famous 25-day fast in 1968 brought purification to the movement, as well as leaders like Robert Kennedy and Dorothy Day to his bedside. His commitment to nonviolent social change was rooted in the teachings of Gandhi and Jesus, as he sought the liberation of both his oppressed farm workers and their oppressors. He wanted "liberty and justice for all" and continued this commitment up to his death. He died in his sleep in April, 1993, after two days of testimony in a court case supporting farm workers in Arizona.

César Chávez was a man proud of his Mexican American heritage. He understood well the history of oppression of Chicano or Mexican American people as well as the valiant resistance to that oppression. He also was a living example of the vibrancy and strength, the commitment to family and real people's needs, as well as the ability to organize and to sustain a large group effort that is part of the lives of Mexican American people. His respect for the land and for what is involved in working the land remained a key element in all of his campaigns. One of the issues in the current grape boycott has to do with the use of certain pesticides in the California agricultural industry.

### SUGGESTED ACTIVITIES BASED ON THE LIFE OF CÉSAR CHÁVEZ

**A. Pride in the Heritage of Mexican American People**

1. The filmstrip entitled **"UNLEARNING CHICANO AND PUERTO RICAN STEREOTYPES"** produced by the COUNCIL ON INTERRACIAL BOOKS FOR CHILDREN is a good look at common cultural stereotyping of Chicano and Puerto Rican people. It is geared to be used with grades 5—8, and has suggested activities for classroom use. **OLDER STUDENTS** (Available locally on a rental basis from the INSTITUTE FOR PEACE AND JUSTICE, 533-4445)
2. The United Nations Association Educational Libraries have a lot of material on different Latin American nations, including Mexico. Their resources are suitable for a variety of age levels. **ALL AGES**
3. The video, **STAND AND DELIVER,** is an excellent vehicle for high school students to begin discussions of racism directed against Hispanic people. **OLDER STUDENTS**
4. Eight specific Hispanic people whom students could research are: Dolores Huerta, Pedro Albizer Campos, Lola Rodriguez de Tió, Rudolfo "Corky" González, Mariana Bracetti, José Martí, Alicia Alonzo, Luis Muñoz Marín, Henry Cisneros. **ALL AGES**

**B. Justice for working people**

1. The UFW has a very compelling video called the **WRATH OF GRAPES** which explains the reasons for the current boycott of grapes. It is suitable for older students and is available from the Institute for Peace and Justice (314-533-4445) on a rental basis. **OLDER STUDENTS**
2. **NORMA RAE** and **SILKWOOD** are two fine videos for explaining the struggle of working people to form unions. They are both suitable for mature older students. **OLDER STUDENTS**
3. Write to the UFW for updates on the current grape boycott. A discussion of the pros and cons of the UFW position, as well as the pros and cons of the whole tactic of boycotts would be good food for debate. (UFW, P.O. Box 62, Keene, CA 93570) **OLDER STUDENTS**
4. Discussions with children about the kind of work people do are fruitful in terms of exploring and perhaps challenging their assumptions about work and working people.Besides our conversation we can be intentional in visiting small stores, community organizations, day care centers, auto shops and perhaps even factories when possible with our classes. Critical and empathetic thinking can be encouraged by asking older children to put themselves in the shoes of people they might see or read about, e.g. "How would you feel if you were 65 or 70 years old and you were running around cleaning off tables at a fast-food restaurant? Why might an older person want to do that?" **YOUNGER STUDENTS**

**C. Respect for the land and those who work the land**

1. The following diagram was designed by Ed Hessler of the Minnesota Environmental Sciences Foundation, Inc., and appeared in the Winter 1988 edition of the Land Stewardship Letter. It was reprinted in the Dec., 1988 edition of the **PARENTING FOR PEACE AND JUSTICE NEWSLETTER**. Use it as a way of sparking discussion about the land and about our knowledge of rural realities. **ALL AGES**
2. To help students see all species as important parts of God's creation, use the "Under One Sky" song, printed on **Student Worksheet #2,** page 116. **YOUNGER STUDENTS**

KNOW YOUR HOME GROUND
How many different kinds of trees can you see from your house?
At what landmarks near you does the sun rise and set on the Summer Solstice, Autumnal Equinox, Winter Solstice and Vernal Equinox?
What are 3 things you know about your soil: name, how thick the topsoil is, pH, texture, composition?
Name a land conservation practice in your area and tell what it does.
What is the most common wild animal where you live? Where does that critter live?
Describe the smell of the warm spring soil after a rain.
What are 5 native plants in your area? Are any of them found on your land?
Which bird can you hear near your place all winter?
How many earthworm castings (little deposits of soil deposited around the mouths of their burrows) in a 36" x 36" square in fields in your area? Why is this important?
When does your growing season begin? End? How many days is that?
Which wildflower is first to bloom in the spring? Which is last to bloom in the fall?
Water comes from somewhere and goes somewhere. Where? Make a diagram showing the pathways.

BEST COPY AVAILABLE

**RESOURCES**

1. A good biography for grades 2–5 is **CÉSAR CHÁVEZ** by Ruth Franchere (Harper & Row, 1970) It begins with his childhood when his family became migrant farm workers and follows his path to becoming the leading organizer for the UFW.
2. THE EARTH WORKS GROUP (1400 Shattuck Ave., #25, Berkeley, CA 94709 publishes several helpful guides, including **50 SIMPLE THINGS KIDS CAN DO TO SAVE THE EARTH**.
3. **THE POWER IN OUR HANDS: A Curriculum on the History of Work and Workers in the United States** by William Bigelow and Norman Diamond, Monthly Review Press, New York, 1988. This curriculum, though not dealing directly with the UFW, is a wealth of ideas on teaching about the labor movement and the place of work in the lives of people in the U.S. Very usable for the secondary classroom, with many student handouts.

## JUSTICE HERO

## DR. MARTIN LUTHER KING, JR.
## (1929-1968)

"I still have a dream today that one day every person of color in the world will be judged on the content of their character rather than the color of their skin; everyone will respect the dignity and worth of human personality; and brotherhood will be more than a few words at the end of a prayer, but the first order of business on every legislative agenda. I still have a dream today—that war will come to an end, that individuals will beat their swords into plowshares and their spears into pruning hooks, and nations will no longer rise up against nations. Neither will they study war any more. I still have a dream." (I STILL HAVE A DREAM, 1967)

PHOTO: FILIP SCHULKE

Martin Luther King, Jr. was born on January 15, 1929. He was a man steeped in the richness and strength of his African American heritage. His understanding of African American culture came from many sources. His family was a primary source. Martin's grandmother, Mama Williams, and his mother, Alberta, were both key influences in his young life. Also extremely influential were two African American men who were early actors in the struggle against racism. His grandfather, A.D. Williams, was a leader in the Atlanta branch of the N.A.A.C.P. King's father, Martin Luther King, Sr., led a fight for equal pay for African American teachers in Atlanta.

The spirituality and tradition in the African American Church was another outstanding influence on King's life and work. As a young child, he loved to listen to his father preach, and very early in his life he came to realize the power of words. Martin decided that the best way he could serve the needs of the African American community was to become a minister. He was ordained to the Baptist ministry in 1948. In 1954 he gave his first sermon as the pastor of Dexter Avenue Baptist Church in Montgomery, Alabama.

Dr. King had been active in the N.A.A.C.P. in Montgomery, but his full-blown participation in the civil rights movement came in response to Rosa Parks' arrest after her refusal to give up her seat on the bus. King was elected president of a group that demanded equal treatment on buses. When their demands were refused, the Montgomery Bus Boycott was born. Over the next thirteen years, King faced physical brutality, imprisonment, and all kinds of harassment. He drew strength from the witness and teachings of Mahatma Gandhi, from the support of brothers and sisters in the movement, and from his undying determination to follow a non-violent God.

Dr. King was assassinated in April, 1968, in Memphis, Tennessee as he prepared to participate in a march of solidarity with protesting sanitation workers.

### SUGGEST ACTIVITIES BASED ON THE LIFE OF DR. KING

**A. The richness of African American heritage and culture**

1. Take students to an African American worship experience. If your students worship in an African American community regularly, take them to a different African American church. After the experience, encourage the students to talk about what they saw, what they heard, what they felt. **All AGES.**
2. View the video **SAY AMEN, SOMEBODY** with the class and discuss the music and the style of worship portrayed in the film. **OLDER STUDENTS.**
3. Talk with students about differences in skin colors. Have them come up with positive associations for a variety of skin tones (e.g., some people have dark brown skin like the color of ebony wood; some people have medium brown skin like the color of chocolate cake, etc.). This is a foundation for positive attitudes towards all skin colors, but is particularly important with regard to positive attitudes toward darker skin. **YOUNGER STUDENTS.**

4. A visible daily reminder of Martin Luther King in the classroom could be something as simple as a box. Decorate the outside of the box with pictures of people, events or places that bring to mind the ideals of Martin Luther King. Inside the box could be placed items which are also signs of hope that his vision will become a reality—buttons calling for racial equality and for peace, bumper stickers, peace cranes, flags from the United Nations and from African nations involved in the struggle for the maintaining of African heritage and independence, etc. Also inside the box could be kept pieces of paper or index cards with students' ideas on what they individually could do to live out Dr. King's ideals. **YOUNGER STUDENTS.**

5. Use excerpts from Dr. King's speeches as the basis for classroom prayer services. Two Scripture quotes which could be used as an introduction to Dr. King's words are as follows:

   "For Zion's sake I will not be silent, for Jerusalem's sake I will speak out, until your light shines forth like the sunrise, your deliverance like a blazing torch." (Isaiah 62:1)

   "...Let justice flow like water and integrity like an unfailing stream." (Amos 5:24) **ALL AGES**

**B. Power of Non-Violent Action**

1. The philosophy of nonviolent change was the cornerstone of Dr. King's actions. He believed in applying that concept to interpersonal conflict as well as societal conflict. An excellent resource on this is a video curriculum package called **FIGHTING FAIR: DR. MARTIN LUTHER KING, JR. FOR KIDS,** produced by the Grace Contrino Abrams Peace Education Foundation, Inc., 2627 Biscayne Boulevard, Miami, FL 33137, and available for purchase from them. ($69.95 plus postage) Also available on a rental basis from the Institute for Peace and Justice, 314-533-4445, 4144 Lindell, #124 St. Louis, MO 63108) **YOUNGER STUDENTS – GRADES 3–8.**

2. Have students discuss this quote from King's **"Beyond Vietnam"** speech:

   "I am convinced that if we are to get on the right side of the world revolution, we as a nation must undergo a radical revolution of values. We must rapidly begin the shift from a 'thing-oriented' society to a 'person-oriented' society. When machines and computers, profit motives and property rights are considered more important than people, the giant triplets of racism, materialism, and militarism are incapable of being conquered..."(1967)

   Ask them to cite examples in today's world of what King was concerned about. Do they see evidence of our society becoming more "thing-oriented" or "person-oriented"? Ask them to list specific ways that they could become more "person-oriented" and less "thing-oriented"? **OLDER STUDENTS**

3. Dr. King's **"Letter from a Birmingham Jail"** is considered a classic in terms of the theory behind nonviolent action. Two different possibilities for action:

   a. Have the students read the entire letter, and then write their own letter either agreeing or disagreeing with Dr. King.

   b. Have them respond with concrete examples to this quote from the letter:

      "More and more I feel that the people of ill will have used time more effectively than have the people of good will. We will have to repent in this generation not merely for the fateful words and actions of bad people but for the appalling silence of the good people." **OLDER STUDENTS**

## RESOURCES

### For Young Children

1. **MARTIN LUTHER KING, JR.** by Beth P. Wilson, illustrated by Floyd Sewell, Putnam's, 1971, grades 2–4. A good introduction to King's life for younger readers. Ends with his assassination.
2. **MARTIN LUTHER KING, JR.** by Nigel Hunter, illustrated by Richard Hook. The Bookwright Press, 1985, grades 3–5. A good explanation of King's life. Nice mix of photographs and beautiful illustrations. One caution—the text implies that the North was free of racism.
3. **I HAVE A DREAM: THE STORY OF MARTIN LUTHER KING** by Margaret Davidson. Scholastic, Inc., 1986, grades three–up. A 127-page biography of Dr. King, with a good selection of photos.
4. **MARTIN LUTHER KING, THE MAN WHO CLIMBED THE MOUNTAIN** by Gary Paulsen and Dan Theis. Raintree (distributed by Children's Press), 1976, grade six. This book discusses the origin of discriminatory laws, as well as King's personal experiences with racism.

### For Older Students and Adults

1. **MARTIN LUTHER KING, JR.: A MAN TO REMEMBER** by Patricia McKissack. Children's Press, 1984, grades 6 and up. This is a very well-written and human account of King's life which does not dodge the issue of racism.
2. **MARTIN LUTHER KING, JR.** by Jacqueline Harris, Franklin Watts, 1983, grades 7 and up. This book raises some of the larger issues such as the connections between poverty, racism and militarism.
3. **STRIDE TOWARD FREEDOM: THE MONTGOMERY STORY** by Martin Luther King, Jr., Harper and Row, 1958 is readable for students, grades 6 and up. It is King's own description of the early period of the civil rights movement.
4. **LET THE TRUMPET SOUND: THE LIFE OF MARTIN LUTHER KING, JR.** by Stephen Oates, Harper and Row, 1982. A comprehensive biography, well-researched.
5. **A TESTAMENT OF HOPE: THE ESSENTIAL WRITINGS OF MARTIN LUTHER KING, JR.,** edited by James Melvin Washington. Harper and Row, 1986. Some 650 pages bring together the major speeches, sermons, essays and book portions of Dr. King, with an excellent introduction and frequent explanatory notes accompanying the different selections.
6. **WHAT MANNER OF MAN: A BIOGRAPHY OF MARTIN LUTHER KING, JR. 1929–1968** by Lerone Bennett, Jr. Johnson Publications, 1976 (4th revised edition). This is an extremely well-written biography, covering many different aspects of King's very complex life. One drawback is that it does not include King's opposition to the Vietnam War.

## JUSTICE HERO

## RIGOBERTA MENCHÚ
**1960 —**

Rigoberta Menchú, a thirty-four year-old Quiché Indian, is a woman actively committed to the cause of human rights. She has become an internationally known speaker and advocate of the rights of Indian people and others who are oppressed and exploited in Guatemala. At a very early age, she decided to learn how to speak Spanish so that she could use the weapon of words to keep the story of her people before the eyes of the world. Spanish was the language of her oppressors, so she decided to use it to tell the tale of that oppression. In addition to her writing and speaking she has been a tireless organizer in Guatemala, even at great personal risk. Rigoberta's own story is one of unceasing tragedy, yet one of remarkable courage. She witnessed the unbelievably savage tortures and deaths of her mother, father and brother; yet she goes on, standing courageously for the rights of self-determination for Indian peasants in Guatemala, with a faith and vision that speak to all of us.

Hahn/U.S.

Rigoberta is a woman with great pride in her Indian heritage and culture. Her relationship with nature, life, death, her community, language, and her family all speak of her rootedness as a Quiché woman. Her activities are a way of confronting not only political and economic discrimination but cultural discrimination as well.

In October of 1992, Rigoberta received the Nobel Peace Prize as an affirmation and recognition of her work for human rights.

### ACTIVITIES BASED ON THE LIFE OF RIGOBERTA MENCHÚ

**A. Active Resistance on behalf of Human Rights**

1. The plight of refugees from Central American as they attempt to gain sanctuary in the U.S. is a very real one. The video **EL NORTE** is a gripping way to tell that story. **OLDER STUDENTS.**
2. The children's book, **FRIENDS FROM THE OTHER SIDE: AMIGOS DEL OTRO LADO,** story by/escrito por Gloria Anzaldúa, pictures by/illustrado por Consuelo Méndez, (Children's Book Press, 6400 Hollis Street, Suite 4, Emeryville, CA 94608, 1993) is a captivating story about friendship and community on the Rio Grande border. It would provide good background for a dramatization of a story about Mexican immigrant families and their fears about the Border Patrol. **YOUNGER STUDENTS**
3. A wonderful source of religious art is a company called BRIDGE BUILDING ICONS, 211 Park Street, Burlington, VT 05401. They state their mission as follows: "It is our work to share images of faith and hope. Such images build bridges that reunite us to a living tradition of faith, and demonstrate the compassionate and continuing presence of the Spirit in our own age." Their icons range from greeting card size to a large 20x24 poster. One of their images is the "Mother of the Disappeared." This is a very appropriate symbol for Guatemala, since so many people have disappeared because of their work on behalf of human rights. Write for their catalogue, which comes with a complete explanation of each of the icons. **ALL AGES.**
4. December 12th is the feast of Our Lady of Guadalupe. On this day Mary appeared to Juan Diego, a very humble Indian peasant in Mexico. She came to speak to the oppressed poor, giving them a new hope for a world based on equality, justice and love. A prayer service on the feast of Our Lady of Guadalupe would be an appropriate way to lift up this feast as a time to remember the plight of the oppressed in all of Central America, and also to celebrate with the Hispanic American community. **ALL AGES**
5. The rock group U2 has a song entitled ***Mothers of the Disappeared*** on their album **THE JOSHUA TREE.** It is a beautiful haunting song that would be a good vehicle for students to experience some of the daily realities of Guatemalan mothers. **OLDER STUDENTS.**

6. AMNESTY INTERNATIONAL is a wonderful resource of materials on teaching about human rights. The address for their educators' network is 655 Sutter St., San Francisco, CA 94102. One specific resource for junior and senior high classes is a slide presentation, **TO LIGHT A CANDLE**, which describes A.I.'s work and its relation to the Universal Declaration of Human Rights. **OLDER STUDENTS**

**B. Pride in Indian Heritage and Culture**

1. Craft items from Guatemala are a wonderful way to teach something about the country itself. Check at a local Third World Craft Shop, which handles items from developing countries. **ALL AGES**
2. Take some common phrases that include reference to Indians and change them to some other group to see how the children would react. Then discuss why these phrases are used with reference to Indians. (Examples: "You're acting like a bunch of wild Indians." "Sit Indian style." "Don't be an Indian giver.") **ALL AGES.**

## RESOURCES

1. **I ... RIGOBERTA MENCHÚ: AN INDIAN WOMAN IN GUATEMALA.** This autobiography is a penetrating look at Indian culture and at the political reality in Guatemala. It is simply written, but because of the descriptions of the torture and deaths of her parents and brother, would probably only be appropriate for mature high school students.
2. The video, **WHEN THE MOUNTAINS TREMBLE,** is also the story of Rigoberta Menchú's life. It is available through the St. Louis Archdiocesan Human Rights Office (314-652-6100), and would be appropriate for older students.

## JUSTICE HERO

## FANNIE LOU HAMER
## (1917-1977)

**"...one full Black lily
luminescent in a
homemade field of love."**

**——June Jordan——**

Fannie Lou Hamer was born into a Mississippi sharecropping family of twenty children. The family was poor in terms of financial resources, but rich in terms of inner strength. June Jordan's compelling description of Fannie Lou's mother illustrates this point:

"Fannie Lou's mother was short, Black, and poor, in Mississippi, and she never let anybody beat up on her babies. He could be big. He could be white. He could be rich. But if he hit one of her children, he was wrong. Fannie Lou's mother would up and tell him so."(p. 1)

Fannie began to work in the cotton fields when she was six years old. At the end of the sixth grade, she had to leave school and continue to work 12-14 hour days in the field.

Fannie was an activist even as a teen-ager. She was always ready to speak out against injustice. In the early 1960's she became a focal point for the voters' rights campaign in Mississippi. She registered to vote in Ruleville, Mississippi, in defiance of the fact that Black people could not vote in Mississippi. As a result, she had to leave her home; and she and her husband eventually both lost their jobs. Fannie underwent intimidation and harassment. In Winona, MS, she was suddenly arrested, and then beaten very badly while in custody. All of this because she had dared to register to vote and to be vocal about the rights of Black people to vote. Martin Luther King intervened in Winona and finally got her released from jail. The next summer (1964) Fannie went to the Democratic National Convention with an "alternative" Mississippi delegation, the Mississippi Freedom Democratic Party. Her delegation's pressure to be seated as the official Mississippi delegation was not honored; however, some concessions were made and eventually the momentum she generated was important in forcing Congress to pass the 1965 Voting Rights Act. This act paved the way for Black people to be able to vote. Therefore, Fannie Lou Hamer's name is always associated with the voting rights campaign.

## ACTIVITIES BASED ON THE LIFE OF FANNIE LOU HAMER

### A. Responding to Hatred and Racial Slurs

1. Fannie Lou Hamer was subjected to a lot of overt racial hatred and bigotry during her life. Yet she was resolute about not letting herself fall into a pattern of hatred or revenge. Use these two quotes of hers as a theme for a writing assignment:

   **"Ain't no such thing as I can hate anybody and hope to see God's face."**
   (p. 24 in **Fannie Lou Hamer,** June Jordan)

   **"It wouldn't solve any problem for me to hate whites just because they hate me."**
   (p. 107, **Cloud of Witnesses,** Jim Wallis and Joyce Hollyday)

   Ask the students to reflect on that in terms of their own lives. Have they been subjected to hatred and bigotry? How does that make them feel? What experiences have they had in responding in another way rather than hatred to someone who was being hateful towards them? **ALL AGES**

2. Duplicate the article entitled "Responding to Racial Slurs," **Student Worksheet # 1** (reprinted from **PPJN NEWSLETTER,** #56, Feb. 1993), written by an African American parent. Ask the students to discuss how they would have handled the situation Neil found himself in at the speedway. This could be food for writing, discussion, or perhaps a role play. **OLDER STUDENTS**

3. Use puppets to dramatize for children different alternatives for response to bigotry and name-calling. For example, one puppet could put down two other puppets with verbal insults. One puppet could become bitter and possibly name-call back to the first puppet. The third puppet could respond assertively, but not by putting the first puppet down. The children could discuss the differences in response and talk about which response Fannie Lou Hamer would probably use. **YOUNGER STUDENTS**

### B. Struggle for Voting Rights

1. **EYES ON THE PRIZE** (Black Five, Inc. PBS Home Video, Los Angeles, CA) is an important video series dealing with the civil rights struggle of the 1960's. The segment entitled *"Mississippi--Is This America?"* deals specifically with the voting rights issue and with Fannie Lou Hamer's story. After viewing that video, have students respond through discussion and/or writing. One specific question for them could be "What would you have done if you had been living in Mississippi during those years?" **OLDER STUDENTS**

2. Dramatize the struggle for voter registration in a way that makes sense for the students. For example, announce that the class will vote on some specific issue (where to go on a field trip, what snack to have, etc.). Say that everyone has to register to vote. Use a simple procedure like signing a tablet entitled "Voters in This Class." Pick a few of the students (left-handers, blonds, or whatever category you want to use) and tell them that in order to vote, they must first answer a few "simple" questions. The questions would entail knowledge that they do not have. Therefore, they would be declared ineligible to vote. Discuss the "fairness" of this kind of system. Then connect this simulated experience to the very real situation for African Americans attempting to register to vote in Mississippi in the 60's. **ALL AGES**

3. Sweet Honey in the Rock has a song entitled **"Fannie Lou Hamer"** (on the tape, "**SWEET HONEY IN THE ROCK**) which would be a good musical introduction to a study of her story. Students could possibly make up their own song based on her life story. **ALL AGES**

### RESOURCES

1. **FANNIE LOU HAMER.** June Jordan, illustrated by Albert Williams. Thomas Y. Crowell Co., New York, 1972. June Jordan is a poet, and that skill is obvious in the way this compelling story of Fannie Lou Hamer is written. A good biography for young children.

2. **CLOUDS OF WITNESSES.** Jim Wallis and Joyce Hollyday. Orbis Books, 1991. This book tells the stories of modern-day examples of gospel-people. Each beatitude is explored with the story of several of these people. Fannie Lou Hamer is lifted up as an example of "Blessed Are Those Who Hunger and Thirst for Righteousness." An important resource. Readable by older students.

3. **THE BLACK AMERICANS: A HISTORY IN THEIR OWN WORDS.** Milton Meltzer, Thomas Y. Crowell Co., New York, 1984. This book, for ages 12 and up, contains documents spanning 350 years of history. It is very readable, and contains an excerpt from Fannie Lou Hamer's testimony to Congress in 1964.

## Justice Hero

## Frederick Douglass (1817-1895)

Frederick Douglass, born Frederick Augustus Washington Bailey into a slave family in Maryland in 1817, was separated at an early age from his mother and then from his grandparents. He spent his childhood in the slavery system. He survived and resisted the cruelties of that system, including being sent to a slave-breaker, someone who was supposed to keep "unruly" slaves in line. Slaves were forbidden to learn how to read and write, but Frederick managed to learn anyway. When he was 21 he escaped from his plantation into free territory and changed his name to Frederick Douglass.

It wasn't long before Frederick joined the abolitionists and became more and more visible in his anti-slavery work. He had to go to England for a while to escape slave-hunters, until he finally got his free papers in 1846. Shortly after that, Douglass began publishing the ***North Star***, a weekly abolitionist newspaper. The newspaper was named after the light that runaway slaves often followed on their journey to freedom.

Frederick Douglass was an outspoken proponent of Black participation in the Union forces for the Civil War. Two of his sons ended up serving in the Union army. Shortly after the War, Douglass became the Marshal of the District of Columbia. Douglass died at the age of 88 in 1895.

### SUGGESTED ACTIVITIES BASED ON THE LIFE OF FREDERICK DOUGLASS

**A. Resistance to slavery**

1. A writing assignment based on some of the realities of the slavery system experienced by Frederick Douglass could be a valuable learning experience for students. The assignment could be based on the question/s "How Would You Feel If....you were forcibly separated from your family and sent to work somewhere else where your "bosses" were consistently abusive to you;...you were forbidden to learn how to read and write, etc. **ALL AGES**

2. Frederick Douglass was a vital leader in the abolistionist movement. Have the students work with the concept of being an abolitionist in several ways:

   a. Compose a mock abolitionist newspaper (like the ***North Star***) which would have articles for people who were helping slaves to escape; for people who weren't yet convinced of the evil of slavery; and for people who were trying to keep their own courage and hope up in the face of obstacles. **OLDER STUDENTS**

   b. Produce a skit based on a mock abolitionist meeting. The following is a possible scenario: A runaway female slave speaks at an abolitionist meeting in Philadelphia. The slave tells the audience about her life, as well as the story of her escape. The audience should include free Blacks and whites. People in the audience should ask questions after the ex-slave makes her speech. Then they should discuss what their response could be. **ALL AGES** (adapted from an activity in **IN SEARCH OF OUR PAST: UNITS IN WOMEN'S HISTORY,** Women's Educational Equity Program, 1980, p. s-50.)

   c. **Student Worksheet #2** is a mock letter from the mother of Sarah and Angelina Grimké to her daughters. (It is excerpted from **IN SEARCH OF OUR PAST: UNITS IN WOMEN'S HISTORY,** pp. 43-45.) Ask the students to write a letter in response as if they were one of the Grimké sisters, then perhaps as if they were a newly freed slave. **OLDER STUDENTS**

3. **NEXT STOP, FREEDOM: THE STORY OF A SLAVE GIRL.** Dorothy and Thomas Hoobler, illustrated by Cheryl Hanna, Silver Burdett Press, 1991. This book is a compelling story of a young girl's journey on the Underground Railroad. It could be read aloud to children, redramatized, and used as the basis for art projects. **YOUNGER STUDENTS.**

**B. Patriotism**

1. In 1852, the city of Rochester, New York, asked Frederick Douglass to deliver a speech for the Fourth of July celebration. Below is an excerpt from that speech. Ask the students to respond in writing or through a debate to Douglass's powerful ideas. **OLDER STUDENTS**

> Fellow Citizens: pardon me, and allow me to ask, why am I called upon to speak here today? What have I or those I represent to do with your national independence? Are the great principles of political freedom and of natural justice, embodied in that Declaration of Independence, extended to us? And am I, therefore, called upon to bring our humble offering to the national altar, and to confess the benefits, and express devout gratitude for the blessings resulting from your independence to us? ...
>
> What to the American slave is your Fourth of July? I answer, a day that reveals to him more than all other days of the year, the gross injustice and cruelty to which he is the constant victim. To him your celebration is a sham; your boasted liberty an unholy license; your national greatness, swelling vanity; your sounds of rejoicing are empty and heartless; your denunciation of tyrants, brass-fronted impudence; your shouts of liberty and equality, hollow mockery; your prayers and hymns, your sermons and thanksgivings, with all your religious parade and solemnity, are to him mere bombast, fraud, deception, impiety, and hypocrisy — a thin veil to cover up crimes which would disgrace a nation of savages. There is not a nation of the earth guilty of practices more shocking and bloody than are the people of these United States at this very hour.
>
> Go where you may, search where you will, roam through all the monarchies and despotisms of the Old World, travel through South America, search out every abuse and when you have found the last, lay your facts by the side of the everyday practices of this nation, and you will say with me that, for revolting barbarity and shameless hypocrisy, America reigns without a rival ...
>
> *(as quoted in **THE BLACK AMERICANS** by Milton Metzger, pp. 65–66.)*

2. The Langston Hughes poem reprinted below also evokes strong feelings. After students have discussed his meaning, have them respond with their own poetry, art or musical interpretations. **MIDDLE GRADE AND OLDER STUDENTS**

> **O, Let America be America again —**
>
> The land that never has been yet –
> And yet must be –
> the land where everyone is free –
> the land that's mine –
> the poor man's, Indian's Negro's, ME –
> Who made America,
> Whose sweat and blood, whose faith and pain
> Whose hand at the foundry,
> Whose plow in the rain,
>
> Must bring back our might dream again.
>
> Sure, call me any ugly name you choose –
> The steel of freedom does not stain
> From those who live like leeches on the people's lives.
> We must take back our land again, America!
>
> O, yes
>
> I say it plain,
> America never was America to me,
> And yet I swear this oath –
> America will be!

We, the people, must redeem our land –
the mines, the plants, the rivers,
the mountains and the endless plain.
All, all the stretch of these great green states –
and make America again!

Langston Hughes was born in Joplin, Missouri in 1902. Before his death in 1967, his poetry, short stories, lyrics, humor and plays brought him awards from the literary world and acclamation from the public. A good cross section of his work can be found in **SELECTED POEMS OF LANGSTON HUGHES,** Vintage Book, 1974.

3. **Student Worksheet #3** is a column by William Raspberry that appeared in February, 1993. Have the students read it and write a response based on specifically what they feel Frederick Douglass would be delighted about and what would be very frustrating to him if he were alive today. **OLDER STUDENTS**

## RESOURCES

1. **FREDERICK DOUGLASS: LEADER AGAINST SLAVERY.** Patricia and Fredrick McKissack. Enslow Publishers, 1991. This is a good basic biography for young readers.

2. **THE BLACK AMERICANS: A HISTORY IN THEIR OWN WORDS.** Milton Meltzer, Thomas Y. Crowell, Co., New York, 1984. This book contains one excerpt from the writings of Frederick Douglass, as well as other selections in the same time period.

3. **ESCAPE FROM SLAVERY: THE BOYHOOD OF FREDERICK DOUGLASS IN HIS OWN WORDS.** Edited and illustrated by Michael McCurdy. Alfred A. Knopf, 1994. This is a powerfully illustrated autobiography for readers age 9 and up. Foreword by Coretta Scott King.

ESCAPE FROM SLAVERY
The Boyhood of Frederick Douglass
in His Own Words
Edited and Illustrated by MICHAEL McCURDY
Foreword by Coretta Scott King

## JUSTICE HERO

## MALCOLM X
## (1925--1965)

***"...much more than there was time for him to be."***

*(from Robert Hayden's poem "El-Hajj Malic El-Shabazz")*

Louise Little, expecting her fourth child, was alone in her home with three small children one night in Omaha. The Ku Klux Klan riders came threatening her and the entire family because of the outspoken stands on behalf of justice taken by her husband, the Rev. Earl Little. This incident was the last straw and precipitated the Little family's move to Lansing, Michigan, soon after the birth of their fourth child, Malcolm. In Michigan, however, life was no safer. The Little house was burned to the ground, and a few years later, Earl Little was killed in what very few people really believed was an accident.

After her husband's death, Louise Little's struggle to provide for her family proved to be overwhelming. The pressure of the state welfare system contributed to her falling into a state of deep despair. Eventually she was institutionalized and the family was broken up. Malcolm soon got into trouble with the law and was placed in a detention home, run by a White couple who definitely felt that Blacks were inferior to Whites.

Malcolm's experience in school was not encouraging. Even though he was obviously very bright, he was told by a teacher that he should not aspire to an intellectual career, but that he would probably be good working with his hands. He left school after the eighth grade.

Malcolm lived in Boston, then New York, where Harlem became his home. He was a gregarious man and knew a lot of people. Some of those people were criminals, and Malcolm himself became involved in criminal activity in both cities. He was sent to prison at the age of 20.

Initially, Malcolm was always in trouble in prison. Eventually, he discovered reading, and at times read for 15 hours a day. Whole new worlds opened up to him through books. Much of his reading was on the history of Africa and of African Americans. It was also while he was in prison that he was introduced to the Nation of Islam and to the work of Elijah Muhammad. It was at this time that Malcolm became a Muslim and changed his name from Malcolm Little to Malcolm X.

In 1952, Malcolm was paroled from prison and went to Detroit to live. After meeting Elijah Muhammad in person and being impressed with how Muhammad spoke to the plight of Black people in the U.S., Malcolm decided he wanted to be a spokesperson for the Nation of Islam. He became an effective and stirring speaker, beginning a number of new temples in cities around the country. He spoke very forcefully of the needs of Black people and of the responsibility of Whites for the overall racial inequities.

Malcolm married Betty Shabazz in 1958 and they had four daughters. In the early 1960's, tensions became evident in the leadership of the Nation of Islam in the U.S. In 1964 Malcolm decided to go on his pilgrimage to Mecca. He came back with a broader perspective about what needed to be done to bring about racial justice. He became more accepting of diversity. "True Islam taught me that it takes all of the religious, political, economic, psychological, and racial ingredients, or characteristics, to make the Human Family and the Human Society." He also approached White audiences differently, saying that he had learned that there were some sincere White people.

Malcolm's change evoked strong feelings. His house was fire-bombed, and in 1965 he was assassinated as he spoke at a rally in New York City.

## SUGGESTED ACTIVITIES BASED ON THE LIFE OF MALCOLM X

### A. Choosing a Name

1. Malcolm X changed his name from Malcolm Little to show that his true African name had been taken from him by the slavery system. Muslims used "X" to signify the name of an unknown African ancestor.
   a. Have students read the article on **Student Worksheet #4** entitled **"ON THE NAMING OF A CHILD."** This is written from a Hispanic perspective, but there are many similarities. **OLDER STUDENTS**
   b. Discuss the article and have the students write about the meanings of their own names. **ALL AGES**
   c. Talk about what the authors mean by the sentence, "Some may experience liberation as they create new names, or change a tradition which they never really wished to follow." How does this connect to Malcolm X? **OLDER STUDENTS**

2. For those students preparing for Confirmation (if choosing a name is part of the tradition), have them discuss and/or write about the name they are choosing for themselves. If their selection includes honoring someone, ask them to show, either in art work, music, or words what attributes of the person they want to emulate. How are these attributes connected to the significance of the sacrament of Confirmation? **OLDER STUDENTS**

3. **Student Worksheet #5** describes a Yoruba naming ceremony. The Yoruba people live primarily in Nigeria. Have the children reenact the ceremony, following the directions. **YOUNGER STUDENTS** (For more information, contact the AFRICAN AMERICAN INSTITUTE, School Services Division, 833 United Nations Plaza, New York, NY 10017.)

4. **THE LEGEND OF THE BLUEBONNET** by Tomie DePaola is a compelling story of a young Commanche girl and the sacrifice she makes on behalf of her people. In the process, she is re-named by her people. After reading the story, ask the children to name people in their family in like manner. **YOUNGER STUDENTS.**

5. Another story that deals with name changes and the meaning of those changes is **JUMPING MOUSE** by John Steptoe. It is a Native American tale of sacrificial love and is wonderful to act out with the children. **YOUNGER STUDENTS.**

### B. Change

1. Consider the following quote: "...the best heroes of democracy's shaping were constantly opening their dreams and visions to change, and were never satisfied to get high on dreams alone." (**HOPE AND HISTORY: WHY WE MUST SHARE THE STORY OF THE MOVEMENT** by Vincent Harding, Orbis Books, 1990, pp. 178-9). Have the students write their own reflections on the meaning of this quote as it was lived out in the life of Malcolm X. **OLDER STUDENTS**
2. View the film **Malcolm X** as a class activity, specifically looking for the major changes in Malcolm's life: childhood, criminal life, prison experience, follower of Elijah Muhammad, a Muslim seeking harmony, etc. These changes could be referred to as passages in the life of Malcolm X. Discuss with the students what precipitated these changes and then what supported them. **OLDER STUDENTS**
3. After reading the biography **Malcolm X** by Arnold Adoff, students could draw pictures that would represent the different changes or passages in Malcolm's life. Ask them what colors they think should be most evident at different stages. Also, they could pick out music that they feel best portrays the moods of different times in his life. **YOUNGER STUDENTS**

4. The following quote is taken from the eulogy for Malcolm X given at his funeral by Ossie Davis:

> "...And we will answer and say unto them: Did you ever talk to Brother Malcolm? Did you ever touch him or have him smile at you? Did you ever really listen

or any public disturbance? For if you did, you would know him. And if you knew him, you would know why we must honor him. Malcolm was our manhood, our living black manhood! This was his meaning to his people. And, in honoring him, we honor the best in ourselves. And we will know him then for what he was and is — a prince, our own black shining prince — who didn't hesitate to die because he loved us."

Have the students reflect on Davis's tribute in writing, discussion or drama. Have them write their own eulogies for Malcolm X. **OLDER STUDENTS**

## RESOURCES

**Older Students and adults:**

1. **THE AUTOBIOGRAPHY OF MALCOLM X.** by Malcolm X as told to Alex Haley. New York: Ballentine Books. This is must reading for anyone — a classic in terms of understanding the man himself and the reality of African American life in the United States.
2. **MALCOLM X AS THEY KNEW HIM.** David Gallen. Carroll And Graf Publishers, Inc. Ny, 1992.
3. **MALCOLM: THE LIFE OF A MAN WHO CHANGED BLACK AMERICA.** by Bruce Perry. Barrytown, NY: Station Hill Press, Inc.
4. **MALCOLM X SPEAKS.** edited with prefatory notes by George Breitman. New York: Grove Weidenfel, 1965. an important resource for serious study in Malcolm's thinking.
5. **MARTIN AND MALCOLM AND AMERICA: A DREAM OR A NIGHTMARE.** by James H. Cone. Maryknoll, NY: Orbis Books. A compelling comparison of the influence of these two giants on the life of the author.
6. **"Teaching THE AUTOBIOGRAPHY OF MALCOLM X."** Joan Kernan Cone. *TeachingTolerance*, Fall, 1993 pp. 57ff. This article gives good suggestions for bringing Malcolm X's story to life in a high school class. The magazine is a wonderful free resource. (Available from The Southern Poverty Law Center, 400 Washington Avenue, Montgomery, AL 36104)
7. **MALCOLM X IN CONTEXT: A STUDY GUIDE TO THE MAN AND HIS TIMES.** Edited by D. Murphy and J. Radtke. School Voices Press, 1992. Readings, study questions and exercises, historical chronology, and a resource guide.

**Younger Students:**

1. **MALCOLM X.** by Arnold Adoff, illustrated by John Wilson. New York: Thomas Y. Crowell, Co, 1970. A very simple, readable biography for young readers. Could also be used to tell the story to pre-readers.
2. **MALCOLM X: A FORCE FOR CHANGE.** by Nikki Grimes. New York: Fawcett Columbine, 1992. This biography for middle-grade and junior high students is very well-written, conveying much of the sense of drama in Malcolm X's life.

## JUSTICE HERO

## SR. THEA BOWMAN
## (1937 – 1990)

Sister Thea Bowman, FSPA, died on March 30, 1990, in her parents' home in Canton, Mississippi after waging a long battle with cancer. Missisippi was truly her home, emotionally as well as physically. Even though other places and people had been important influences in her life, it was her parents and her community that gave her the strength and vitality that were so much "Thea."

She referred to herself as an "Old Folks' Child" because she felt and experienced the importance of the elders in the community. Thea saw the elders as the teachers, the preachers, the healers and the lovers in the African American community. She said they taught her values, survival skills, how to face pain and death and the obligation that everyone has to put back into the community, to help others as you have been helped. Through the love and support of the elders and the guidance of her own parents, Thea's childhood in Mississippi was a rich experience. Her father's dedication to the African American community in terms of his medical skills and her mother's insistence that all people must be treated with respect, that hatred eats into your heart and poisons you, were key elements in her own decisions about the direction of her life.

In 1953, Thea decided to join the Franciscan Sisters of Perpetual Adoration because she was so moved by their witness in working on behalf of others in small town Mississippi. She went into the novitiate in LaCrosse, Wisconsin, which she found "cold and white." Her belief that God wanted her there and the strength from her own family and from friends got her through those early years, even in the face of obvious racism and ignorance. In the 1960's, when she went to Catholic University in Washington, D.C., her own personal journey took off. It was during those years that she connected with other Black religious. She describes her Washington, D.C. experience as a transforming one for her as she discovered new dimensions of what it meant to be Black and Catholic Christian. She felt she was reintroduced to the celebration, the song, the vitality of her childhood. "I decided to come fully functioning, to bring my history, tradition, experience..."

The rest of Thea's life was spent as a teacher. Thea had a Ph.D. in English and taught at all levels. She was a faculty member at Xavier University in New Orleans and a resource person for the National Conference of Catholic Bishops. Never, however, could she be described as an ordinary teacher. She is probably best described as a "soul liberator, a mind liberator." Integral to her teaching was the importance of music in her life. Thea sang as she taught in a way that included history, passion, prayer, beauty and wonderful artistry.

Thea's influence in the Black Catholic community and therefore the life of the Catholic Church in the United States cannot be overstated. But perhaps her greatest legacy was in the person she was . She made a day to day decision to live joyfully. In the words of a close friend, "Thea was a person who made you simply happy to be alive and made you want to live until you die."

## SUGGESTED ACTIVITIES BASED ON THE LIFE OF SR. THEA BOWMAN

### A. Respect for Elders

1. Write the definition of "myth" and "stereotype" on the blackboard. (A myth can be defined as a ill-founded belief that is perpetuated in the face of contrary facts. A stereotype can be defined as an untruth or oversimplification about the traits and behaviors of an entire group of people. A stereotype is applied to each member of a group, without regard to each person's individual traits.) Ask students to give one example of a myth or stereotype about the racial, religious or gender group they are a member of, and to comment about whether it is true or false and, if false, why it is harmful. Then write on the board examples

of a stereotype, myth, saying, joke, cliche, etc., pertaining to older people. Ask students to add to the list. Some possibilities are: "There's no fool like an old fool" (Assumes fallibility of older people and faults them for making errors, thus negating their individuality.) "You can't teach an old dog new tricks." (Older people, like the young, learn and adjust in their own individual ways.) Other examples: "old codger" (is there ever a young codger?", "old maid" (the term is sexist as well as ageist), and "old and crotchety" (is "crotchety" ever used without "old"?).

Discuss the list. Point out that Dr. Richard Sprott of the Jackson Laboratory in Bar Harbor, Maine, has concluded from his studies that "learning ability and I.Q. do not decrease with age but remain steady and perhaps even increase." Many individuals' lives can illustrate this point. For example, W.E.B. DuBois worked on a major project, **THE ENCYCLOPEDIA AFRICANA**, until his death when he was in his nineties. Other examples are Pablo Picasso, Frederick Douglass, Golda Meir and Benjamin Franklin (who was in his seventies when he helped write the U.S. Constitution). Also, ask students if the older people they know conform to or contradict ageist stereotypes and myths. **OLDER STUDENTS**

2. Hang photos, drawings or paintings of older people, depicting them in non-stereotypical ways. Begin a discussion on the meaning of "old age" by asking the students to agree on a chronological definition. Write this number on the blackboard. Then ask what a six-year-old can do that an infant cannot do, what a sixteen-year-old can do that a six-year-old cannot do, etc. Do the same for a thirty-year-old, fifty-year-old, seventy-year-old. What kind of things, if any, can people no longer do as they become older? Is this true for all older people? How much depends on health and how much on age?**ALL AGES**

3. Have students read the excerpt from the story of Ann Shadlow on **Student Worksheet #6** to give them an insight into a Native American perspective on older people. Have them answer the discussion questions which follow. **MIDDLE GRADE AND OLDER STUDENTS**

**B. Pride in Africa**

1. **Student Worksheet #6** on page 53 explains the celebration of Kwanzaa. Have a Kwanzaa celebration in the classroom, with time for specific applications of the seven principles. **ALL AGES**

2. The popular song "Kum Ba Yah" is a traditional piece from Angola. The words "kum ba yah" mean "come by here." Students could easily make up their own lyrics. **ALL AGES**

3. Folktales from different African nations are an inviting way to encourage children in their learning about Africa in general. One good example is **WHY THE SKY IS FAR AWAY**, retold by Mary-Joan Gerson, pictures by Carla Golembe. It is a Nigerian folktale that provides a good opportunity to talk about connectedness to the earth, as well as other values. **YOUNGER STUDENTS**

4. Videos about South Africa like **MANDELA, CRY FREEDOM** and **SARAFINA** can be effective tools to begin discussion about the political and cultural realities in that nation. **OLDER STUDENTS**

**C. Respect for diversity**

1. **TALKING WALLS** by Margy Burns Knight, illustrated by Anne Sibley O'Brien, is a book which introduces children to different cultures by exploring walls around the world. Knight has teamed with Thomas Chan to put together an excellent activity book to complement the original book. **YOUNGER STUDENTS**

2. Criteria or guidelines to be used in the selection of books are an important aid in the whole area of building respect for diversity. The guidelines on **Student Worksheet #7** can be used by students in evaluating books. Older students could evaluate books for themselves and for younger students. Younger students could focus on one or two of the points in the guildelines as their point of evaluation. **ALL AGES**

3. **WORDS CAN HURT YOU: BEGINNING A PROGRAM OF ANTI-BIAS EDUCATION** by Barbara J. Thomson is a wonderful resource for teachers of younger children. The activities are practical and definitely developmentally appropriate. One of the activities is reprinted on **Student Worksheet #8.**

4. The song "Rainbow People" from the tape of the same name is a wonderful way musically to say YES to the diversity of God's people. The tape is available from the Institute for Peace and Justice, (314) 533-4445. Written instructions for signing the song are also available upon request. **YOUNGER STUDENTS**

5. Another musical introduction to the joys of diversity is the **"Rapp Song"** from the tape **TEACHING PEACE** (also available from the Institute for Peace and Justice.) This song takes several different languages and uses them to show how wonderful it is that we are not all alike. **YOUNGER STUDENTS**

## RESOURCES

1. **SR. THEA: HER OWN STORY.** (Available from the Archdiocesan Media Center, 4140 Lindell, 371-4980) This video is an engaging look at Sr. Thea's life, as well as the basic beliefs that guided her ministry. **JUNIOR AND SENIOR-HIGH STUDENTS.**
2. **THEA BOWMAN: HANDING ON HER LEGACY.** Edited by Christian Koontz, RSM. This is a wonderful collection of some of Sr. Thea's own writing, as well as reminiscences from very close friends. It is inspiring as well as informative. **SENIOR HIGH AND ADULTS.**
3. **SISTER THEA BOWMAN: SHOOTING STAR, SELECTED WRITINGS AND SPEECHES.** Edited by Celestine Cepress. St. Mary's Press, Winona, MN, 1993. This is a wonderful collection of Thea's writings and transcripts of her speeches.

**Student Worksheet #1**

## RESPONDING TO RACIAL SLURS

*by Sandra Martin, reprinted from the Parenting for Peace and Justice Newsletter, February, 1993.*

"What a morning," I thought as I turned into the driveway of the Charlotte Motor Speedway. Never in my wildest imagination did I expect to actually like a job and get paid well for it, besides. Taking care of Mercedes may not sound too impressive to many, but for me, it's like throwing Brer Rabbit into the briar patch.

"The beginning of the Car Show isn't for a few hours yet," I thought, "so I'll just look under the hood of one of those babies … Look a here … Look a here!"

"Hey there, Darkie, my name is Ed," this voice came from behind me. "She's a beaut, huh?"

I sneaked a quick glance from the side, catching a glimpse of this elderly white man. "My God, I believe that he is talking to be … but in 1990?" I wondered. "Uh, how shall I respond? If I confront him, he'll say that I'm too sensitive. If I ignore him, he'll say that I'm acting uppity…can't exactly avoid him. I guess I'll be working with him this summer. Perhaps I can ignore this…just act natural," I kept telling myself. "Don't get upset, but don't embrace his greeting, either. Give a neutral response."

"Good morning," I finally uttered abruptly, without ever fully turning to face him.

From the corner of my eye, I could see him shrugging his shoulders as he walked on by.

"Just a minute, Neil," my thoughts continued, "you have had this experience before. Racial slurs don't define who you are…yeah, right?…Right!"

I kept myself very busy right up to lunch, then I found myself a corner by myself so I wouldn't have to to pretend to smile. This thing really threw me. Maybe I need to mention it to Mr. Mills because I'm not handling it too well. He said that I should tell him if I had any concerns. As I turned to face the door, I noticed Ed standing with his arm on Mr. Mills' shoulder.

So much for that, Neil, …you have got to get a grip. You need this job for your college books and fees this fall. Okay, it's settled. I'll just ignore Ed when he says the "D" word.

I deliberately passed the two of them so that I could begin my practice being a phoney. This time, I spoke in a much warmer manner than I did this morning.

About mid-morning, I noticed that Ed had difficulty keeping pace as he recorded the mileage from the vehicles. I walked out to the car lot and offered to help. Ed broke into a big grin as I approached.

"Fellers, this here is my friend, Darkie. Say hey to Darkie."

I know immediately that nothing was settled after all. "My name is Neil," I said. He responded, "Little hot under the collar, huh? What's your problem, Darkie?"

I responded just as firmly as I did before, "My name is Neil."

Ed threw up his hands and jumped back. "Okay, okay. Just tryin' to be nice. I don't have to speak to you at all."

"My name is Neil," I repeated for the third time. The group of men quickly disbursed. They kept their distance from me for the rest of the day.

As Neil told his father and me this story, we just stood there with our mouths open.

"Mom, the saddest part is that I don't believe he knew any better. I could hear Dad saying that words can't hurt you, so I decided to just ignore him. When he introduced me as Darkie, I thought, now I will be known on the job as Darkie," our 20-year old continued his story. "I thought that I was conditioned to racial slurs. Does it ever cease to hurt?" he asked.

I just put my arms around him and stood silently for a while, remembering our first major encounter with Neil about racism. I remembered it as clearly as if it happened yesterday.

It happened when Neil was six and his brother was eleven. We were watching a television program. In the program, a white man yelled at a Black man who walked behind him carrying his golf bag. In an outburst of anger, Neil asked, "Why does God always let white people be on the top and Black people on the bottom?"

We could not answer Neil for awhile. In fact, we needed pastoral help in answering him. The truth of the matter is that we ourselves had on occasion wondered where God was. Many times during frustrating moments on the job, and other times we would ask why. Dan would go on to confess, "God, I don't fell very loving right now, but these are your people and you know how they are."

A few months later, I was confronted about our double standard, modeling one standard for behavior while teaching another.

"Mama, why aren't you getting ready for your program?" Dannie, our oldest asked.

"No one else from our choir is going. There are so few Black people in the church that I would probably be the only Black person singing."

"Well, mama," my echo started, "there are times in life when you may be the only Black person in your setting. Are you willing to give up something important because of who may or may not be there? This is also an opportunity for white Christians to meet you."

I muttered, "I don't really know my music that well."

"Don't worry…I'll get my saxophone and practice with you," Dannie responded with patience (and sarcasm, I might add). Of course, I reviewed my music and went to the program (and was one, with my family, of four Black people there).

Eventually, we came to a new and more meaningful awareness of God in the context of God's covenant with God's people. However, Dan and I realized that nurturing teaching and conversation about racial equity and mutuality needed to be an ongoing part of our child-rearing, if we all were to be peacemakers.

Finally, in response to Neil's situation at the speedway, we affirmed that he responded, as needed, to protect his self-esteem. He was brief, to the point and clear. Together, we remembered the trauma of those early experiences and the productivity of the responses that we chose to make.

"Dad and Mom, you know, Ed's comment wasn't as important as it seemed earlier today. I guess my thinking is much clearer now. If something like this ever happens again, another option might be to invite Ed into a conversation, get to know him, and share my feelings when I'm called something other than my name."

"Son, the option that you chose and the one that you later thought of communicate respect for yourself and respect for the other person. A person really listening would learn something from either," I responded.

**Student Worksheet #2**

## LETTER FROM MARY SMITH GRIMKÉ TO HER DAUGHTERS, SARAH AND ANGELINA GRIMKÉ

*February 12, 1839*

*My darling daughters, Sarah and Angelina,*

*How can I help you see how much pain you have caused us, your devoted family. How could you think of continuing to speak out against all we stand for — and in public in front of MEN? Where did we go wrong?*

*I used to be so proud of each of you when you were dressed in your prettiest clothes ready to go to a ball. Sarah, dear, I know you had once thought that you would have preferred to study law, like your brother, Thomas, rather than be a debutante, but you did seem to enjoy the parties. Perhaps we were wrong to have let you spend so much time when you were younger doing Thomas' lessons with him. Boys and girls just aren't meant to study the same things.*

*I know that you both mean well when you call for the freeing of slaves, but after all we have to accept the realities of life. Neither of you ever seemed to grasp the obvious fact that the colored folk need us to guide them.*

*Angelina, you above all should be aware of how strong we Southerners feel about the continuation of slavery. You weren't able to convince anyone when you were here, how could you expect to do so in the North? Perhaps, I should have been firmer about what you call "the evils of slavery." I know your father would never have stood for that. And do you know anyone who was more respectful of justice than he, one of South Carolina's greatest judges?*

*Sarah, I thought you had come to terms with the need to accept slavery long ago- when we discovered you had been teaching your little waiting-maid to read instead of letting her brush your hair before you went to bed. Do you remember how angry your dear father was and all he said about why it is so wrong to give slaves an education? Not only is it unrealistic to expect them to be able to use such a skill, but it has long been against the law to teach slaves to read! As far as I know, you never willingly disobeyed our wishes after that. Why, now that you are older and supposedly more able to be aware of the consequence of your actions, would you decide to go against everything we ever taught you?*

*Is it true that even Northern ministers have openly condemned your actions? Surely that should make you reconsider. Every time I come to Charleston from one of our plantations, the police remind me that both of you will be arrested, imprisoned, and sent back North if you ever try to come back here. Don't you realize what torture it is for me to know that I can never see my darling daughters again?*

*It seems that all you need to do is circulate a statement admitting that you were wrong to question the existence of slavery and to step out of the proper woman's role. I feel sure that if you look deep into your hearts, you will be ready to come back to a world in which women are proud to serve in their proper place — in the home. Please say that you are ready to come back to me, for I am, as ever,*

*Your loving Mother*

*(Excerpted from* ***IN SEARCH OF OUR PAST: UNITS IN WOMEN'S HISTORY****. Equality Act Program, pp. S43–S45.)*

**Student Worksheet #3**

## WHAT WOULD DOUGLASS SAY?

*by William Raspberry*

What *would* Frederick Douglass say if he could see how far his people have come, and how far they have to go?

Maya Angelou always makes me cry. She also makes me laugh, of course, and sing and think and feel. but the one certainty is that her every performance — be it at lecture hall, poetry reading, dinner table or presidential inaugural — will at some point make me cry.

She did it again Monday, with readings from her work and others' at a Frederick Douglass birthday celebration.

There's no point in trying to recreate for you the words that evoked my tears this time. It cannot be done. An Angelou performance is such a blend of words, delivery, acting and feeling — so much involved with her whole being — that to try to tell someone else about it is like trying to summarize love.

Besides, I don't want to talk about Angelou. I want to talk about Douglass — about his hard life, his determination, his success and, most of all, his dreams.

It's a talk my wife and I often have. We'll be driving along an inner-city street and happen past a group of rowdy teenagers, or a blond-wigged prostitute, or some derelict talking to himself, and one of us will say: "What would Frederick Douglass say if he saw *that*?"

Monday's program, at Ford's Theater, had me thinking those thoughts again. Douglass, born into slavery, made his mark as gifted orator and committed abolitionist. He lived long enough to see the end of slavery. But he knew, his own uncommon success notwithstanding, that abolition alone would not ensure justice.

"Though slavery was abolished," he sadly declared after the Civil War, "the wrongs perpetrated against my people were not ended." That unfinished business became his new mission, and by the time of his death, 98 years ago this week, he had reason to be hopeful — not just for himself but for his people.

*What would Frederick Douglass say* ... now? Wouldn't he be overjoyed to see college-attendance rates for blacks approaching those of whites? Wouldn't he smile in satisfaction to see the growth of the black middle class, in affluence and influence? Wouldn't he delight in knowing that the top military man in America is Colin Powell, a black man, or that another black man, the late Reginald Lewis, could put together an international conglomerate capable of doing $1.5 billion in annual sales? Might he not marvel at the idea that the 15th Amendment, which guaranteed blacks the right to vote, had by now produced an estimated 8,000 black elected officials across America? Or that three of his people now sit in the Cabinet of the President of the United States?

Don't you think he might find delightful irony in recalling the words of his old slavemaster, that "learning would spoil the best nigger in the world"? He might be moved to say: Thanks for the advice; my people have learned, and now they are no longer fit to be niggers.

But of course, we'd have to tell him the bad news, too. I think he might, on hearing that black people were disproportionately implicit in criminal activity, swallow hard and try to understand. Didn't he say, over a century ago, that "where justice is denied, where poverty is enforced, where ignorance prevails, and where one class is made to feel that society is organized in a conspiracy to oppress, rob, and degrade them, neither persons nor property will be safe"?

*What would Frederick Douglass say* if you seated him in the parlor of the Executive Mansion in Virginia — *Virginia!* — and bade him sit while you fetched the governor, and then you walked in with Doug Wilder?

And suppose you sat there and told him of the progress, individual and societal, we've made in extending opportunity to the descendants of slaves. Suppose you told this man, who had to risk severe punishment for daring to learn to read, that education is now not just free but mandatory; that books are plentiful and can be borrowed at no cost from public libraries; that educators, civil rights leaders, the government and private industry are co-conspirators in a scheme to get our children to learn.

Suppose you ticked off the academic and political accomplishments of the grandchildren of slaves, even while informing him that there were still in America those who were indifferent, even hostile, to the advancement of his people.

Could he suppress his delight?

And then suppose you put him in the governor's limousine and drove him through the slums of Richmond, or Washington, of Los Angeles and let him see what my wife and I have seen too many times: the aimless drifters, the homeless in their cardboard shelters, the bullet-riddles walls, the vandalized schools, the pitifully undereducated children, the drug dealers and their prey.

*What would Frederick Douglass say?*

I think he would say nothing at all. I think that, with no need for an assist from the brilliant Maya Angelou, Frederick Douglass would simply cry.

*William Raspberry is a columnist for The Washington Post. Reprinted from the February, 1993 St. Louis Post-Dispatch.*

## ON THE NAMING OF A CHILD

*by Mary and Alejandro Aguilera-Titus*

Naming a child can bring up a multitude of feelings and thoughts. There are parents with new babies who have known for years the name they would choose — maybe a favorite name from childhood, or a time-honored tradition of passing on a family name through generations. A name is an important gift to a child, for as F.M. Cornford says, "The name of a thing is its soul."

One of the many factors that weave the background for choosing names are our cultural roots. One of the unique things about the USA is the great diversity of cultures present in one country. This cultural diversity greatly influences the names we give to our children, and how our children perceive their names as they grow. Some may experience liberation as they create new names, or change a tradition which they never really wished to follow. Others may truly experience a sense of oppression because they do not belong to the dominant culture (white, middle class, European) and struggle with the balance of maintaining cultural integrity and integrating into American society in a healthy way.

The impact of this struggle in the naming process has been the tendency to change names to the English equivalent, or to substitute a nickname which is more easily pronounced in the dominant language. So, José becomes 'Joe, Alejandra is called 'Alex' and Ricardo is 'Ricky'. The potential implications of this name changing could be quite serious when it comes to issues such as self-esteem, identity, and cross-generational connections.

First-generation immigrants know all too well the feelings and experiences of discrimination and bias that result from being part of a non-dominant culture. They may have suffered blatant or violent discrimination based on language, skin color, or economic status among other things. And certainly, a person's name can elicit a perception of both language and skin color. Thus, in an effort to make their son or daughter's life "better," the name given may be 'more common' or 'less ethnic-sounding.' In these situations, discrimination is internalized and self-esteem for both parent and child is damaged. There is also the risk of creating a distance between generations when a parent gives a name from the dominant culture without truly embracing or identifying with that name.

In recent years, Hispanics have moved from being a minority that was virtually ignored, to an ethnic group that is much more visible and appreciated. It is projected that by the year 2000, Hispanics will be the largest ethnic group in the US. With this increased sense of being valued, many Hispanics are experiencing a renewed interest in returning to more ethnic names. For example, people who grew up with an English nickname are choosing to be called by their birth name which may be Spanish or Indian. It is both very hopeful and exciting to see this reclaiming of cultural identity.

This affirmation of cultural roots is a delightful and hopeful step in the journey of our society towards fully embracing diverse groups of people. In this embracing, it is also critical to remember that each individual carries his/her own integrity, and as we are part of a larger culture, we also need to remain true to the deep calling from within ourselves. This interplay between culture and individual clearly influences us in countless ways, including the names we choose for our children.

A child's name is a gift from his/her parents. When parents have strong ties to a spiritual community, the name is sometimes a gift from that community. And like choosing any gift, it involves striking that magical balance between knowing and loving the individual spirit of the person receiving the gift, and the rich and unique backgrounds of each gift giver.

*Reprinted from the PARENTING FOR PEACE AND JUSTICE NEWSLETTER, Feb., 1993*

**Student Worksheet #5**

## YORUBA NAMING CEREMONY

*(from the African American Institute School Services Division, 833 United Nations Plaza, New York, NY 10017*

Fertility, procreation and the continuity of life are important themes in traditional African life. Africans celebrate pregnancy and birth enthusiastically. The African baby is not the exclusive possession of father and mother; rather, it is everybody's baby — to be loved and given proper direction. Every relative and friend must give the baby a name. African children, therefore, have many names, reflecting both the family's popularity and its size. Names can range in number from 10 to 100.

Girl (female) babies are named on the seventh day after birth, boy (male) babies on the eighth day. Circumcision frequently occurs early on the morning of the day the boy is named. If the parents of the baby espouse a particular faith, its requirements are usually met in the afternoon.

### I. REQUIREMENTS

1. Water — the sustainer of life
2. Wine — (Usually local wine) for invocation of the family spirit and the spirit of the dead — good wishes, hope and desires.
3. Honey — the sweetness of life
4. Pepper (very hot) — the spice of life
5. Salt — the flavor of life

### II. PROCEDURE

The oldest living member of the family (male/female) performs the ceremony. The child's parents announce the day and send verbal messages. Those invited assemble in a large room, usually sitting on the floor facing the person performing the ceremony. Some of the wine is poured on the floor (libations) and instantly the narration of the family's history begins. Both husband's and wife's sides of the family are treated. Deceased members are emphasized, their accomplishments listed and praised. Thus, the spirits of ancestors are welcomed to join the ceremony and bless the child. The vastness and accuracy of recall are demonstrated and are very impressive — both to professionals and lay people. The baby is then formally introduced to the realities of life: water, wine, honey, pepper and salt.

1. The child is first given a few drops of wine to symbolize the family's food wishes, hopes and desires for a full and fruitful life.
2. The performer of the ceremony next splashes cold water on the baby's forehead and then puts a drop or two in the baby's mouth when it cries.
3. The water both signifies its importance as the sustainer of life and tests the baby's alertness.
4. The baby is wished a smooth sail through the sea of life but warned of life's trials and tribulations.
5. The ceremony's performer than puts a touch of honey in the baby's mouth and wishes it a life which is equally sweet.
6. Pepper signifies the spice of life and reminds the baby that excellence comes only through perseverance.
7. Finally, salt represents the flavors of life and suggests the wide range of experiences which potentially await the child.

Invitees are then permitted to taste one or more of the ingredients and each, in turn, gives the baby its name and explains its meaning. Throughout the baby's life, whenever he/she meets one who attended the naming ceremony, the name given at the ceremony is used.

*The enact a Yoruba Ceremony:* Have different children each bring in one "ingredient" and reenact using an African American doll or have one child act as the central figure and be given names by classmates.

**Student Worksheet #6**

## ANN SHADLOW

*(The following is excerpted from the "STORY OF ANN SHADLOW" (Pretty Wing) from Oklahoma City as recorded in GROWING OLDER by George Ancona, E.P. Dutton, New York, 1978).*

"I was raised by my grandparents. They had full control of us. We were raised real gentle. No harsh words. They would set us down and talk to us.

"My grandfather was French and Indian. His father was a French trader, and his mother a Cheyenne woman. My grandmother was English and Indian. She didn't speak English.

"My father was a tall, stalwart, and handsome man. A jim-dandy. My mother died, and he never remarried. He was real helpful to me and my children. He liked to cook and run my house. I just loved my father. He was a good man. I kept him when he became old and till he died.

"I never knew my mother. All I remember about my mother was sadness because she was ill. She was about forty when she died, and when we went to boarding school, I was ten. I hadn't gone to school till then, but my grandfather tutored me. I had no formal education, but I had a lot of love from my people.

"When I was a child, we lived in a big log house. My father built it on my mother's land in the Pine Ridge Reservation. It was Oglala Sioux country. Rolling prairie. It was divided into four rooms. The kitchen had a big wood-burning stove. My father would order things by the big sacks and put them in the cellar. We had flour, sugar, coffee, molasses, and things from the garden. In the middle of the cellar we dug a big hole and put in a pipe filled with hay. We stored our vegetables there for the winter months. It was very cold, and stores were far away. We had a lean-to that led to a big root cellar. Outside, we had a smokehouse. We made our own salt meat, bacon, and ham in the smokehouse. We lived better than folks nowadays.

"We were taught and raised that older people came first. I think that my life is richer because I lived close to my grandparents. The aunts and cousins were all very good. I stayed around the old people and enjoyed them. My grandmother lived over the hill in her little log house. Grandmother's house had a dirt roof and floor. They destroyed the house when she died. My grandmother dressed me from the time I was little. We always dressed in our Indian clothes. I wore the long cotton skirts with dark prints and the little high boots. She always tied bells on them so she'd know we were around."

### Discussion Questions

1. What does she mean when she says "older people came first?"

2. Is this different from the way most Americans think of older people?

3. Do you think older people should come first?

**Student Worksheet #7**

## CRITIQUING YOUNG PEOPLE'S BOOKS

1. Check the visuals
   a. How many of the pictures are of people of color?
   b. Are there pictures of people of color helping Whites?
   c. Do any of the visuals reflect stereotypes?

2. Check the language
   a. Do the words themselves reinforce stereotypes and build negative images of people? (e.g., "savage," " hordes of Indians", "inscrutable Chinese").
   b. Do the characters' names reflect a variety of racial/cultural backgrounds? (e.g., Ms. Gonzalez, Mr. Ogura, Ms. Ortiz, Mr. Walkingstick, Ms. Kaminski, etc.)

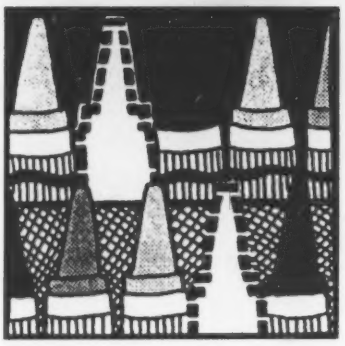
3. Check the lifestyles portrayed
   a. Are the lifestyles of people of color portrayed only in a very narrow scope (e.g., African Americans and Puerto Ricans living in poverty, Native Americans dealing with alcoholism, Chicanos as migrant laborers, etc.)?
   b. Are there lifestyles presented which would act as counterforces to stereotypes, e.g., African American families with two parents, strong Asian women who are neither "China dolls" nor "sexy dragon-ladies", African people who have advanced artistic and intellectual capabilities, etc.?
   c. Are the lifestyles and situations of people of color presented as inferior to Whites?

4. Check the heroes and other role models
   a. Are people shown who have worked and are working for the rights of their own racial group? (e.g., Paul Robeson, César Chávez, Julius Nyerere, Patsy Mink, Mahatma Gandhi, etc.)
   b. Are people of color shown in positions of authority?

5. Look at the relationships between people
   a. Do the people of color function mainly in roles that put them in a position of inferiority with regard to Whites?
   b. Are people from different racial/cultural groups shown working together toward common goals?

6. Consider institutional racism
   a. Is there any indication in the book of the problems that people of color face in this society?
   b. Does the story tend to "blame the victim"; in other words, does it leave the reader with the impression that victims of racism can get out from under oppressive situations if only they work hard enough?
   c. Is there any indication that solutions to racism demand more than individual good will, that structures must change?

*(Adapted from Council on Interracial Books for Children, "10 Quick Ways to Analyze Children's Books for Racism and Sexism", reprinted with their permission).*



## WHAT IS MISSING IN THIS BOX OF CRAYONS?

**Teachable Moment:** Consider this activity when you or the children have felt limited by having only one shade of brown crayon.

**Purpose:** To encourage children to recognize that there are fewer colors of brown in a box of crayons than of most other colors.

**Appropriate Ages:** Preschool through third grade

**Curriculum Connections:** Social Studies; Art

**Objectives:**

- Children will sort a box of 24 crayons by hue.
- Children will recognize that there are few colors of brown.
- Children will conclude that more browns should go in a box of 24 crayons.
- Children will write a letter to express their opinion.

**Materials:** Box of 24 crayons

**Procedure:**

1. Gather the children in a circle. Empty a box of crayons out in the middle of the circle. Discuss the colors and color families represented by the crayons. Ask: "What do you notice if I sort the crayons by color?" Accept all observations. Eventually elicit the observation that there are several tones of most colors, but that there is only one brown.
2. Talk about times when children might need more than one tone of brown.
3. Ask the children whether they think there should be more tones of brown in the box. Encourage them to act on their convictions. If the class is so inclined, have them dictate a letter to the crayon company. Write the letter on chart paper and send it to the crayon company. You will find the address on the back of the crayon box.

**Extension:** Have the children look for other materials in your classroom in which brown is not adequately represented. Brainstorm with the children what action they might take; for example, a letter to the company, extra parts made by children, or changing the colors of materials.

*from* ***WORDS CAN HURT YOU,*** *Barbara J. Tomson, Addison Wesley, 1993, pg. 86.*

## LITERATURE FOR CHILDREN AND YOUTH

The books selected for this section were chosen to offer wider racial diversity in the literature traditionally used for young people. These are certainly not the only books that could have been selected. Rather our hope is that they will serve as springboards that will lead the teacher and the students to other works by the same authors or on the same topics that would continue to add to the diversity of our literary offerings for young people.

### PRE-SCHOOL – GRADE 3

### GRANDMAMA'S JOY

*Eloise Greenfield. illustrated by Carole Byard. A Philomel Book, Putnam Publishing Group, New York, 1980.*

This is a touching story of the relationship between a grandmother and her granddaughter, Rhondy. The love between the two people envelopes the reader in a feeling of genuine warmth and sensitivity. Rhondy's instincts about her Grandmother's feelings, her attempts to lift the older woman's spirits and the non-pitying yet realistic attitude toward material poverty make this book a real classic.

### SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK

1. **Respect for older people**:

   a. Invite older people to the class to teach a skill, tell a story, or explain an element of the history of the community.

   b. Investigate the possibility of starting a Foster Grandparent program in your school or community. The program is geared toward increasing opportunities for low-income older adults to contribute to the community by providing individualized attention to children with special needs. The program is a part of ACTION. For information, call your regional ACTION office, or call the national office (202) 606-4855.

2. **Expression of feelings**:

   "Grandmama always knew what to do. But she had never seen Grandmama cry before, not really cry, with hard sounds and tears that left her eyes. So Rhondy just stood there, a little bit scared and wanting to cry, too,..."

   a. ***"Simon Says It With Feeling"***:

      A variation of the "Simon Says" game is intended to help children express different kinds of feelings. For example:

      Simon Says: "Show that you are surprised to see a present on your bed."

      Simon Says: "Show that you are mad because your dog ate your favorite book."

      Simon Says: "Show how you feel when your brother gets a cookie for picking up all the toys."

   b. ***"What's This Person Feeling?"***: Find magazine photos of people and ask the students to identify the feeling expressed by the person in the photo. Or have the students guess the feelings that you act out.

   c. Feelings about leaving a home: In this story some strong feelings are expressed about the possibility of Rhondy's Grandmama leaving her home: "I've been living in this house for a long time, since way back, long before you were born, and now..." She stopped talking and looked past Rhondy's head at a way back time.

      Rhondy could smell the peppermint from the teacup and feel the good kitchen feelings. She didn't want to live in another house, either. And she didn't want to leave her friends and her school and Mrs. Bennett and Tippy, and move to some place that might be far away. But she wasn't as worried as Grandmama was...."

      Some of the students have probably experienced leaving their homes and moving to new homes. Ask them to talk about their feelings about those moves.

3. **Families**

   This book presents an opportunity to affirm different family constellations and the many people who care about and nurture children.

   a. Have the children draw pictures of the people that they consider to be their family.

   b. They could also draw pictures and/or talk about the people they can really talk to when they are feeling very excited, very scared, etc.

**PRE-SCHOOL – GRADE 3**

## MAMA, DO YOU LOVE ME?

*Barbara M. Joose, illustrated by Barbara Lavallee. Chronicle Books, San Francisco, 1991.*

This is a lovely story of a young girl asking her mother how far and how deep her love goes. She poses a series of questions: "What if I....?" The illustrations are gorgeous and the setting is Alaska and the Inuit people. Young children will be able to identify with the need for reassurance of unconditional love and with the little girl's queries about "independent" behavior. They will also be drawn into elements of Inuit culture in an engaging way.

## SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK

1. **Parent-child Bond**

   a. Show the children picture of parents and children from different cultures as a visual statement of the universality of the parent-child bond.

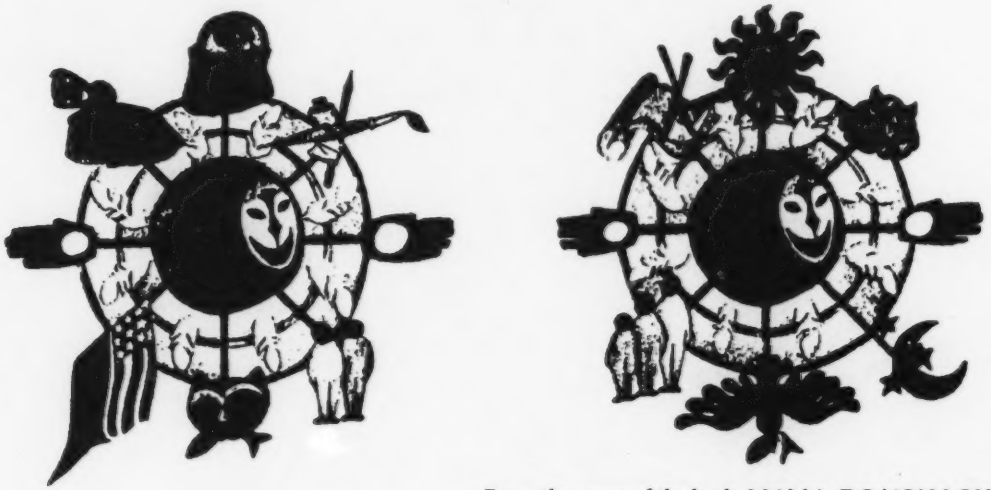
   b. Show through pictures and demonstrations the different ways women all over the world carry babies, eg., the Inuit mothers have extra room in the back of their parkas for their babies.

2. **Environment and Culture**

   a. The index/glossary of this book is a wealth of information. Animals are very important in Inuit and all Native American cultures. Build on the information about the animals and have the children draw pictures and build natural habitats for the animals.

   b. The glossary gives a little information about masks. Different cultures invest a lot of different kinds of meanings into masks and the making of masks. Investigating masks can be a good introduction into Asian, African and Native American rituals, celebrations and religious practices.

   c. The glossary also talks about different kinds of clothing and their various uses for the Inuit people. Clothing is another interesting beginning point for studies of cultures and cultural geography; eg., where do people wear mittens, etc.?



*From the cover of the book: MAMA, DO YOU LOVE ME?*

**PRE-SCHOOL – GRADE 3**

## GRANDPA'S FACE

*Eloise Greenfield, illustrated by Floyd Cooper. Philomel Books, Putnam and Grosset, New York, 1988.*

In this gentle story, with stunning illustrations, the author focuses on the stability of the love between Tamika and her grandfather, who is also an actor, and on the importance of sharing feelings. The beautiful practice of a "talk-walk" gives a practical framework to how feelings can be shared by adults and children.

## SUGGESTED ACTIVITIES RELATED TO THEMES IN THE BOOK

1. **The Practice of a "Talk-Walk"**

   a. Ask the children to write about or talk about the people with whom they like to take talk walks; or perhaps those with whom they would like to take talk walks, including loved ones who have died. What would they say on those walks? Where would they go, etc.?

   b. Ask the children to name a special place for them outdoors. (This could be where they would like to take their "talk-walks.") If that place is close by, have them bring something in to the class to share from that special place. A display could be set up around these special objects.

2. **Body Language**

   a. Discuss and act out ways that our bodies communicate how we feel: tapping our feet or our fingers, wrinkling our noses or foreheads, hugging, sighing, or clutching hands, etc. Act out different ways of saying the same things but with different facial expressions and different body messages. Have the students talk about the differences.

   b. Use pictures from magazines that show different kinds of body language. Pass the pictures around and have the children talk about what the pictures say. Then have them try to give the same message with their own body.

3. **African American Actors and Actresses**

   a. Bring in pictures of African American actors and actresses for a bulletin board display.

   b. The 1994 calendar "I Dream a World" features Ruby Dee for one of the months. Hang that calendar and tell the children a story about Ruby Dee.

   c. Tape some segments of the "Cosby Show" reruns and have the children discuss the show. Be particularly conscious of the kinds of images of African American people that Cosby is portraying.

   d. Eloise Greenfield has written a children's biography of Paul Robeson, one of the greatest African American actors. Read that story to the children, supplemented by a recording of his singing (available in public libraries).

## I REMEMBER 121

*Francine Haskins. Children's Book Press, San Francisco, 1991.*

The author tells the story of her own growing up years at 121 S. Street in Washington, D.C. The reader is immediately placed in the center of a warm lively African American extended family. The author's own words explain the meaning of the book. "My drawings and writings reflect my spiritual, physical and emotional senses. I try to show the many aspects of my culture and of plain old human nature. They are my past, present and future. It's my interpretation of what I see and hear about people in my daily life. It's a way for me to keep my own sanity. We have to preserve traditions, histories and the art of the storytellers."

### SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK

1. **Family Celebrations**

   a. Have the children name their own celebrations. Who is there? What do people wear? Is there special food? Music? Games?,etc.

   b. Family celebrations would easily lend themselves to art projects.

   c. Drama could also develop from descriptions of the family celebration times. Ask the children to assume different roles and act out the parts as they see them. How does Grandpa act, etc.?

2. **Toys**

   a. With the assistance of adults, students can do simple research about the availability of toys that feature people of color — dolls, puzzles, games, figures in toy sets, etc. If their research indicates a lack of people of color, the class can write to toy manufacturers and to retailers asking for an explanation and expressing a desire for more diversity.

   b. **Award** puzzles include several which are based on award-winning children's picture books which feature people of color, e.g. **MIRANDY AND BROTHER WIND** and **MUFARO'S BEAUTIFUL DAUGHTERS.** Write for a free catalog of their puzzles, and involve the students in decisions about whether they would like to have any of the puzzles in the classroom. The puzzles are available fromPlum Good Books, P.O. Box 561105, Charlotte, NC 28256, (704) 547-9794.

3. **Family Rituals**

   a. Ask the children to name their family rituals, including very simple things — what do they do on Sundays, in the mornings, at mealtime; of course, including birthdays, holidays, etc. Which of these rituals do they like? Which don't they like and why?

   b. Ask the children to make up new rituals for their family and act them out.

   c. **Student Worksheets #1a** and **#1b** are two different versions of a family crest or shield. One is more of a European design; the other, an African design. Have the students use whichever one they want, writing in the names and/or pictures of people in their families, pictures of things they like to do as a family, perhaps even a family motto.

## BLACK IS BROWN IS TAN

*Arnold Adoff, pictures by Emily Arnold McCully. Harper Collins Children's Books, New York, 1973.*

This delightful book of children's poetry highlights different skin colors in a charming and child-like way:

"i am black
i am brown
the milk is chocolate brown
i am the color of the milk
chocolate cheeks and hands."

The book also pictures a very loving, nurturing interracial family, doing ordinary everyday family activities, enjoying the outdoors, playing music and singing and doing chores together.

### SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK

1. **Difference in Skin Color**

   a. Describe difference in skin color using positive associations for every skin tone. Consider this short excerpt from a poem by an anonymous poet which illuminates the importance of positive color association for Asian people.

"Yellow is the warmth on your back
on a cold winter day as
you sit very still feeling it grow right through
Yellow is the daisy pushing up to the sky
only to be stopped short, you think
but it has really touched that sky..."

*(from **Starting Out Right** by K. McGinnis and B. Oehlberg)*

   Have the children make up their own verses about other colors as well as yellow, all with positive connotations.

   b. Use different skin tone crayons as you color pictures of people. Whenever the children are drawing people, be sure that they have a variety of crayons, colored pencils, paints, construction paper, etc.

2. **Respect for Diversity**

   a. A good resource for very young children is the **Totline Activity Calendar.** Warren Publishing House. (Write for a free catalogue to Totline Catalog, Dept. 1080, P.O. Box 2550, Everett, WA 98203.) The illustrations done for this calendar are wonderfully multicultural, and the calendar includes activity suggestions.

   b. **People of Every Stripe** is a wonderful group that manufactures dolls aimed specifically at human relations and education for children. The dolls represent a wide variety of racial, ethnic, age and disability characteristics. A **must** resource, which will give you many ideas about using "persona dolls" with children. Write for their catalog (P.O. Box 12505, Portland, OR 97212, 503-282-0612)

   c. **Fire Robin Puppets** (P.O. Box 247, Bridge St, Richmond, VT 05477) has some wonderful hand-made multicultural puppets ($29 each).

## THE WOMAN WHO OUTSHONE THE SUN
## La Mujer que brillaba aún más que el sol.

*from a poem by Alejandro Cruz Martinez. Pictures by Fernando Olivera.*
*Children's Book Press, 1461 Ninth Avenue, San Francisco, CA 94122. 1991.*

This bilingual story, beautifully told and illustrated, comes from ancient Mexico as part of the oral history of the Zapotec Indians. The character of Lucia Zenteno is beloved, but is also the victim of fear and ignorance. Reconciliation, love of nature, compassion, and a woman's gentle strength are powerful themes in this engaging tale.

### SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK

1. **Strength of Women**

   a. Discuss with the children what was the basis of the strength of Lucia Zenteno. Her story can be compared to Biblical stories of women and to Mary's story itself.

   b. Hang pictures of women who are famous for their accomplishments, as well as women from the community who are pillars of strength and compassion in their everyday lives.

   c. **Just Us Women** by Jeannette Caines, Harper & Row Publishers, 1982, is a delightful tale of a young girl going on a short vacation in the automobile with her aunt. It could be followed by discussion about what women are important in the lives of the children. What fun things do they do with these women,etc.?

2. **"She understood the ways of nature." (p. 10)**

   a. Have the students make an I LOVE THE EARTH BOOK in which they put their favorite pictures of the earth, their letters to the earth, their poetry about the earth, excerpts from the writings of others who love the earth, symbols or mementos of actions they have done on behalf of the earth or special places on the earth they have visited.

   b. A fun introduction to speaking and standing for the earth is **The Lorax** , a story by Dr. Seuss in both book and video form, in which the Lorax decides to speak for the trees and then other species of live beings destroyed by "progress." (Video is available from ECOL-O-KIDS (3146 Shadow Lane, Topeka, KS 66604, 913-232-4747 for $12.00)

3. **Reconciliation and Freedom from Fear of Difference**

   a. **Student Worksheet #2** contains the words, music and the signs to the song, "We're All a Family Under One Sky" by Ruth Pelham. This is an engaging way to sing about the Body of Christ.

   b. "The Rapp Song" on the tape **TEACHING PEACE** by Red Grammar, is a fun way to deal with language and racial differences and to highlight the idea that differences are to be celebrated. The tape is available from the Institute for Peace and Justice, 4144 Lindell, #124, 314-533-4445.

   c. "The Yardstick Man" — follow the directions on **Student Worksheet #3** to investigate with the students the dynamics of name-calling and differences. (Taken from **INDIVIDUAL DIFFERENCES: AN EXPERIENCE IN HUMAN RELATIONS FOR CHILDREN,** compiled by Marlene Cummings, Madison, Wisconsin Public Schools, 1981.)

**GRADES 4 – 6**

## THE BLACK SNOWMAN

*Phil Mendez, illustrated by Carole Byard. Scholastic, Inc., NY, 1989.*

This is a wonderful story of family love, self-pride, connectedness to a rich heritage, and sacrificial love. Jacob and his brother build a black snowman, who turns out to have remarkable qualities. Through his gentle tutoring and dramatic act of love, the brothers learn a lot about their own African heritage and sense of identity and about what it means to really care for each other. The illustrations add a beauty and richness to the story.

### SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK

1. **Storytelling Tradition**

   a. Have the students write about and present orally stories from their own family traditions. Have them give particular attention to stories which have been passed on in families to make a certain point about the family.

   b. Have them make up stories to illustrate a point that is important to them; eg., the importance of friendship; something about an animal; the beauty of the forest, etc.

   c. Storytelling is important is many cultures. **Student Worksheet #4** is a short story from the Native American experience. It would be interesting to have the students illustrate this story, and to use it as a way of undetrstanding some basic Native values such as the importance of healing, and the place of the spiritual in everyday life.

2. **Language and Racial Justice**

   a. At one point, early in the story, Jacob is feeling really down. He says to his mother,

   > "Everything black is bad!...You ever hear of the Black House? No! But there's a White House. A white tornado cleans your sink; a black one destroys your house. And how about fairy tales? It's the white knight who wins, the black one who loses. Good magic is white; black magic is bad."

   Discuss the reasons for Jacob's feelings with the students. Put four columns on the blackboard: WHITE: positive; WHITE: negative; BLACK: positive; BLACK: negative. Let the students fill in those columns to see whether they agree with Jacob's feelings about how our language gears us in a certain way in terms of attitudes towards different skin colors.

   b. The snowman challenges Jacob's feelings later on in the story:

   > "So, black is bad, huh?" said the snowman...."What is more important in a book — the white pages, the black words, or the message the book holds?.... The heavens are black and the universe is held in it....Should we call the earth bad because it is cradled in blackness?"

   The snowman is calling Jacob to be aware of and recognize the positive images of black and other dark colors. Ask the students to name more of those kinds of images, and use those positive images as the basis of art projects.

3. **Sacrificial Love**

   a. In the book **LEGEND OF THE BLUEBONNET** by Tommie de Paola, a young Commanche girl is renamed by her people because of an act of sacrificial love. She becomes "She Who Dearly Loved Her People." In a writing assignment, ask the students to rename someone they are close to in terms of one of their positive qualities, and write a short essay explaining the new name. Some students may prefer to do this as an art project or a rap song.

   b. Although not named that way in the story, the snowman is truly a Jesus figure. Have the students name some of the ways that he is like Jesus: a teacher, an encourager, a lover, etc.

   c. The snowman says to Jacob:

   > "Believe, Jacob. Believe in yourself. Gather up your courage. Fight, Jacob. Fight off the flames of all those bad feelings you carry inside. Believe in your strength."

   Discuss the meaning of these words. How can we help each other "fight off the flames of ...bad feelings."? What does it mean to "believe in your strength."?

## FAMILY PICTURES
## Cuadros de familia

*Carmen Lomas Garza. Children's Book Press, Emeryville, CA, 1990.*

Carmen Lomas Garza is considered one of the foremost Mexican American artists in this country. This book represents the story of her growing up in Kingsville, Texas. Her "story pictures" show the day-to-day activities that were part of her life. In the process she gives the reader a look at a young girl's dreams of becoming an artist and of the fabric of life in a small traditional Mexican American community.

### SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK

1. **Language Enrichment**

   a. This book is written in English and Spanish so it represents a wonderful opportunity to introduce Spanish words or to enrich a Spanish language curriculum. Just putting some of the Spanish words up on cards on a bulletin board with the English word and a picture is a beginning.

   b. Play Spanish language music just to get the students used to hearing Spanish words.

   c. Using excerpts from the Spanish language cable station on the VCR can also be a fun way to introduce more Spanish.

   d. Children's Book Press has a number of bilingual books. One example is **AEKYUNG'S DREAM** which is written in English and Korean. Just having these books available signals to the students a respect for other languages. Write for the Children's Book Press catalogue: 6400 Hollis Street, Suite 4, Emeryville, CA 94608.

2. **Birthday Celebrations**

   a. The book recounts a birthday party with the traditional piñata. Younger students especially would enjoy making a piñata.

   b. Encourage the students to talk about birthday celebrations in their own families, or birthday celebrations the way they would like them to be if they were in charge.

   c. Use birthdays as a special time of affirmation for the students. Perhaps this means a letter of affirmation from you to the students and/or cards on which each student writes something that they like about the honoree.

3. **The Cakewalk — fund-raising for educational opportunities for youth from the community.**

   a. On the tradition of the cakewalk itself, a wonderful story that centers around the cakewalk in the African American community is **MIRANDY AND BROTHER WIND** by Patricia McKissack.

   b. Discuss with the students the whole idea of the community getting involved in the responsibility of educating its youth. What do they think about that? Have someone investigate the history of the United Negro College Fund and report to the class about it. This would also be a good opportunity to have a representative from the United Negro College Fund come to the class and talk about its purposes, etc. (Especially for 6th graders.)

   c. The book talks about the celebration of Las Posadas, the nine nights before Christmas. The children could act out the story of Las Posadas, as Jesus and Mary seek shelter. This would also be an opportunity to talk about ways in which we can give "posada" — refuge, shelter — to others in our community. This might lead to some kind of community service projects related to those who are homeless in our community.

d. Another cultural celebration which occurs at the same time of year as Las Posadas is Hanukkah. Tell the students the story of Hanukkah, reflecting with them on the courage and faith that has sustained Jewish people through the ages. Light a Menorah, one candle each night for eight nights. Below is a simple song/poem about the dreydel. The dreydel is a square-sided top that is popular for children's play during Hanukkah.

**My Dreydel**

I have a little dreydel
I made it out of clay
And when its dry and ready
Then dreydel I shall play
(Peez-mon)
O dreydel, dreydel, dreydel
I made it out of clay
And when its dry and ready
Then dreydel I shall play.

It has a lovely body,
With legs so short and thin
And when it is all tired
It drops and then I win.
(Peez-mon)
My dreydel's always playful
It loves to dance and spin
A happy game of dreydel
Come play, now let's begin.

**GRADES 4 – 6**

## PASS IT ON: AFRICAN-AMERICAN POETRY FOR CHILDREN

*Selected by Wade Hudson, illustrated by Floyd Cooper. Scholastic, Inc., New York, 1993.*

The sheer beauty of the illustrations and the life, wonder and strength that come through in the poetry make this book a must for school libraries. The poets chosen include Langston Hughes, Gwendolyn Brooks, Countee Cullen, Nikki Giovanni, and others. The subjects of the poems range from everyday life and play, to a traditional African lullaby, to fishing, to racism, to Harriet Tubman, to family relationships, to the importance of dreams, and others. Children and adults will love this book.

### SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK

1. **Importance of Poetry**

   a. In the introduction to the book, Wade Hudson says,

   > "Poetry, I believe, holds a special place within African-American culture. It is an important part of an oral tradition that has been passed on by our ancestors from Africa. Through this oral tradition, which also includes storytelling and music, history and traditions are kept alive and passed from one generation to another."

   Have the students write some of their own poems reflecting on their own feelings, on aspects of their own culture that are important to them. Ask them to write a poem about something that has been very important to them that they would like to pass on to their own children in the future.

   b. Have the students research the life and works of some of the poets represented in this collection. Write out some of their poems and have them available on bulletin boards around the room.

   c. Have the students take one of the poems from the book and do their own illustration for the poem. Have them bring in a song or musical piece that they think would be a good back-up for the poem.

2. **Dreams**

   Two of Langston Hughes's poems about dreams are included in this collection. This would be a good opportunity to connect to Martin Luther King's famous address about "I Have a Dream." Have the students memorize and recite these Hughes's poem and the whole or parts of King's speech. Have them talk and write about their own dreams for the future, for themselves, for their community, their country, the world.

3. **Racist Name-Calling**

   Countee Cullen's poem *"Incident"* is a powerful piece on the effects of racism, name-calling and prejudice. Ask the students to role play the "incident", in terms of what could come next. They could also reflect on what responses they have used or would like to have used in the past when someone has put them down in some way.

**GRADES 4 – 6**

## SWEET CLARA AND THE FREEDOM QUILT

*Deborah Hopkinson, paintings by James Ransome. Alfred A. Knopf, New York, 1993.*

This story is set in the days of slavery in this country. Clara is a young girl, working on a plantation. Through resourcefulness, courage, the support of others and sheer determination, Clara becomes a key instrument in the road to freedom for many as they embark on the perilous journey of the Underground Railroad. The story is inspirational and a tribute to the strength and courage of the men and women and children caught in the horrors of the slavery system.

### SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK

1. **Desire for Freedom**

   a. Sweet Honey in the Rock has a cassette tape entitled **ALL FOR FREEDOM.** This music would provide a good background for a discussion of what freedom means to the students.

   b. Telling the children the story of Harriet Tubman and using the poem entitled "Harriet Tubman" in the book **PASS IT ON: AFRICAN-AMERICAN POETRY FOR CHILDREN** would be a good way to build on the Sweet Clara story.

   c. One of the particular agonies of the slavery system was its systematic separation of families. Discuss that reality with the students. Ask them to speculate on how parents and children coped with this kind of cruelty.

2. **Fiber Art/Quilting**

   a. Use pieces of fabric to do art projects. Perhaps the students could attempt to stitch or color in directions to someplace.

   b. Quilting is a particular art form that may be practiced by some of the children's parents or grandparents. This would provide a good opportunity for them to come in and share how they quilt and what it means to them. Ask if they have done specific quilts that had meaning beyond the beauty of the design, eg., told a story about the family, etc.

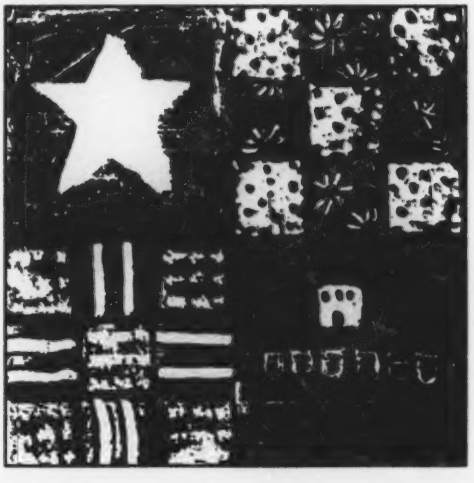


*Illustration from the book,* ***SWEET CLARA AND THE FREEDOM QUILT***

## A LONG HARD JOURNEY: THE STORY OF THE PULLMAN PORTER

*Patricia and Fredrick McKissack. Walker and Co., New York, 1989.*

The Pullman sleeping cars are an interesting aspect of railroad history in the United States. This book chronicles the struggles of the Pullman porters, the "Ambassadors of Hospitality," to gain better working conditions and to maintain some control over their working lives. A. Philip Randolph was the labor leader who started the Brotherhood of Sleeping Car Porters, which became the first major African American union in the U.S. to gain concessions from a big corporation. The story is a piece of history, interesting because of its place in the overall civil rights movement, and also interesting to young people because the Pullman porters are a fascinating part of the culture of trains.

### SUGGESTED ACTIVITIES RELATED TO THEMES FROM THIS BOOK

1. **The Labor Movement**

   a. Have students research and do reports about the life of A. Philip Randolph.

   b. The legendary hero, John Henry, would also be a good subject for research.

   c. The curriculum, **THE POWER IN OUR HANDS: A Curriculum on the History of Work and Workers in the United States** by William Bigelow and Norman Diamond (Monthly Review Press, New York,1988) is written for secondary students but it has some activities that could be adapted for sixth-graders.

   d. One aspect of understanding the labor movement is looking at our attitudes about the work people do. **Student Worksheet #5**, even though it was designed for young children, contains some interesting ideas for discussion with middle-grade children. Students could find pictures or do their own illustrating for the eleven points on the sheet. Statement #7 would be material for a debate, with students presenting their views on both sides of the argument.

2. **Personal Dignity**

   a. Before unionization, Pullman porters were forced to endure humiliations. Read the following paragraph to the students, and ask them to respond in terms of what they would do, etc.:

> "Abuse was quite common. If a porter objected or spoke up to a passenger, he was fired. Forced to depend upon tips to supplement his small salary, the porter was often in a no-win situation. If he wanted a tip, he sometimes had to do demeaning things that went beyond the realm of 'good service.' Some passengers would ask him to bark like a dog or let someone ride him like a horse. If he refused, he lost the tip and very often was reported and fired." (p. 44)

   b. Another specific abuse that the porters had to endure was being called "George," short for "George Pullman's Boy." Ask the students to write about how they would feel if their father or mother had to put up with some name which indicated they belonged to someone else.

**GRADES 4 – 6**

## NATHANIEL TALKING

*Eloise Greenfield, illustrations by Jan Spivey Gilchrist. Black Butterfly Children's Books, New York, 1989.*

This is a lively book of poetry, letting the reader into the mind of a spirited, thoughtful, fun-loving nine-year-old boy. The poems cover different aspects of his life — his dreams, his parents, his education, his friends, his view of himself. It is lyrical, uplifting reading.

### SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK

1. **Self-Esteem**

   Several of the poems, e.g. "A Mighty Fine Fella," deal with Nathaniel's view of himself. They provide a good opportunity to do some intentional work on self-esteem.

   a. **Student Worksheet #6** is a "puzzle" dealing with students' hopes and dreams. This could be used on the bulletin board or laminated or adapted in a number of ways.

   b. Conduct interviews on cassette tapes where students gets to talk about themselves as a way to encourage their own ability to articulate their hopes and dreams, their plans for change, etc. as well as basic information about each student. This could be done at the beginning of the year and then redone at the end of the year.

   c. Keep some kind of record, either with index cards or in a notebook on which you note at least one strength for each student. At the end of each week or two week period, look over that record to see if you have done something during that period to build on the strength of that student.

   d. **Student Worksheet #7** gives some ideas about affirmation messages that could be given to a student when he/she is the **"Student of the Week"**.

   e. The audio tape, **TEACHING PEACE,** contains two engaging affirmation songs: "I Think You're Wonderful" and "See Me Beautiful." They are songs that would be easy for the students to learn. (Available from the Institute for Peace and Justice, 314-533-4445).

   f. A good over-all resource for self-esteem activities is **101 WAYS TO DEVELOP STUDENT SELF-ESTEEM AND RESPONSIBILITY**, Volume II, Frank Siccone and Jack Canfield, Allyn and Bacon, 1993.

2. **Dealing with Grief and Pain**

   a. Journaling in general is a good practice for students. It would be particularly important in issues like dealing with grief.

   In an excerpt from the poem ***"Missing Mama"*** Nathaniel says:

   "I don't miss a day
   remembering Mama
   sometimes I cry
   but mostly
   I think about
   the good things
   now"

   This poignant passage could be a starter for a journal entry about all the good things remembered about someone who has died or moved away.

   b. Another way to express feeling about the pain, loss, and about those remembered good times is through art.

**3. The Blues**

a. In a note at the end of the book, Eloise Greenfield explains that two of the poems are written in a verse form like the "twelve-bar blues." She encourages her young readers to write twelve-bar blues poems. **Student Worksheet #8** is her visual explanation of how to count the bars.

b. Have students do some research on the Blues as a music form. They could research the song, "St. Louis Blues." Their research could also include some of the great Blues artists, eg., Bessie Smith.

*Illustration from the book,* ***NATHANIEL TALKING***

**GRADES 4 – 6**

## FRIENDS FROM THE OTHER SIDE
## Amigos Del Otro Lado

*Gloria Anzaldúa, pictures by Consuelo Méndez. Children's Book Press, Emeryville, CA, 1993.*

This richly illustrated book tells very simply yet forcefully the story of a friendship between a Mexican American girl and a young boy who has come "from the other side" — from Mexico. The little girl exemplifies what friendship can mean in tough circumstances as she puts herself in some jeopardy on behalf of the welfare of Joaquín and his mother. This is an extremely important story for all children in order for them to get a glimpse of life in border communities.

### SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK

1. **Crossing the Border**

   a. The video **EL NORTE** would be a good view of what it means to attempt to migrate to the United States — for mature sixth graders.

   b. Have the students dramatize incidents from the story, including the name-calling and the tensions around the visits of the Border Patrol. They could build on the story to include some of their own solutions. What would they do if they were Prietita?

2. **Risk-Taking and Community Building**

   a. Ask the students in writing and/or in discussion to recount times they have stood up for someone else. How did they feel, what did they do, what happened, etc.

   b. Those situations would lend themselves to effective role-play situations.

   c. Construct a puppet play about offering someone sanctuary.

   d. Sixth-graders could read and report on the book **THE HIDING PLACE** by Corrie Ten Boom. This could also be connected with the story of Anne Frank, either in book or video form.

3. **Hospitality and Community Building**

   a. When Prietita visited Joaquín's home, "she saw pride in their faces and knew that they would offer a guest the last of their food and go hungry rather than appear bad-mannered." This level of hospitality is very real among economically poor people, especially in Latin American countries. Have someone who is from Latin America or who has worked among poor people recount some of their experiences of hospitality to the students.

   b. Ask the students to write and/or give oral presentations about times that they and/or their family have offered hospitality to others. How did they feel? What were the benefits? Were there difficulties, etc.?

   c. Have the students interview decision-makers in the school about how open school facilities are to other people? Are there ways that the school itself could be more hospitable?

   d. Especially around Christmas time, the story of "no room in the inn" for Mary and Joseph can provide a Scriptural background to stories about people today who have no place to stay. Would Mary and Joseph be among the homeless population today?

GRADES 4 – 6

## THE FRIENDSHIP

*Mildred D. Taylor, pictures by Max Ginsburg. Dial Books for Young Readers, New York, 1987.*

This is a wonderfully written story that transports the reader immediately into the reality of life in Mississippi in the 1930's. Mildred Taylor has drawn on stories told to her by her father about his boyhood and has crafted a gripping story. Cassie Logan and her brothers are simply going to a drugstore to pick up something. What they encounter is a lesson in human friendship, in the social order of Mississippi, in racism, and in the undaunted courage of the human spirit.

### SUGGESTED ACTIVITIES RELATED TO THEMES FROM THIS BOOK

1. **Equality and Respect**

   a. The author lets the reader in on the thoughts of Cassie Logan:

   > "They [white people] took it seriously to call every grown black person straight out by their first name without placing a 'mister' or a 'missus' or a 'miss' anywhere. White folks, young and old, called Mama and Papa straight out by their first names. They called Big Ma by her first name or they sometimes called her aunty because she was in her sixties now and that was their way of showing her age some respect, though Big Ma said she didn't need that kind of respect. She wasn't their aunty. They took seriously too the way we addressed them. All the white grown folks I knew expected to be addressed proper with that 'mister' and 'missus' sounding loud ahead of their names. No, I didn't understand it." (p. 28)

   Discuss this quote with the students. Have them talk about their own practices of addressing older people. What does their own practice have to do with respect and with equality?

   b. The video **THE LONG WALK HOME,** while not specifically on the issue of names does deal directly with the values of equality and respect. It is the story of the Montgomery Bus Boycott, powerful and very entertaining — best suited for sixth graders.

2. **Friendship**

   a. **Student Worksheet #9** asks the students to think about the meaning of friendship and how we define it in everyday activities. After they have filled it out, ask them how their ideas about friendship match up with the friendship in the story.

   b. Another possibility for children is to be very intentional in interracial groups about discussing similarities — favorite movies, foods, TV shows, sports, etc. **EDUCATING FOR PEACE AND JUSTICE: RELIGIOUS DIMENSIONS, K–6,** by James McGinnis (available from the INSTITUTE FOR PEACE AND JUSTICE, 314-533-4445), contains a wealth of other suggestions about interracial friendship and interracial reconciliation.

## GRADES 7 – 12

## AMERICAN INDIAN MYTHS AND LEGENDS

*Selected and edited by Richard Erdoes and Alfonso Ortiz. Pantheon Books, New York, 1984.*

The editors have selected 160 stories for this collection. Not only are the stories themselves interesting, but the introductions give the reader a good look at traditional Native American values and insights. The authors draw on the mythical heritage of over eighty different Native nations, compiling serious and funny tales. Probably the most feasible way to use this book with students is to select one or more tales from each of the ten sections: tales of human creation; world creation; sun, moon and stars; monsters and monster slayers; war and the warrior code; tales of love and lust; of tricksters; of animals and other people; of ghosts and the spirit world; visions of the end.

### SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK

1. **Historical Information about Native Americans**

   In attempting to increase the students' knowledge about the location of Native American communities throughout the U.S. and to help the students see the number of different Native American communities, a map exercise can be helpful. Ask the students to name all the different Native American nations they can think of. (We prefer the term "nation" to "tribe" because "tribe" often carries the connotation of a primitive people. However, it may be necessary to use the term "tribe" initially with students.) List the names on the board. Of the nations named, ask the students where they think these nations are located. Record the locations next to the names of the nations. Use a resource like the **MAP OF AMERICAN INDIAN HISTORY,** Thunderbird Enterprises, 8821 N. 1st St, Phoenix, AZ 85020, to fill in the gaps and correct any misperceptions that the students might have.

2. **Importance of myths and legends**

   a. The editors talk about the Native American living always connected to the "nurturing womb of mythology." Advanced students could explore that metaphor in terms of its meaning in Native life and in their own life.

   b. Writing assignments could focus on one or more of the myths — expanding the story, writing about its meaning,etc.; also students could, after reading a number of myths, make up their own myths.

   c. Many of the myths would lend themselves to dramatic portrayals, with appropriate musical background.

   d. The Sioux medicine man, Leonard Crow Dog, is quoted in the introduction to the book on the power of language in mythology: "Our modern Sioux language has been white-manized. There's no power in it. I get my knowledge of the old tales of my people out of a drum, or the sound of a flute, out of my visions and out of our sacred herb *pejuta,*but above all out of the ancient words from way back..."(p. xiii). Read some of the myths aloud with the sound of the flute in the background. There are a number of different tapes of Native American flute music available in music stores.

   e. "History enters the mythic world obliquely, but leaves its definite mark in characters and incidents." (p. xiv) Have the students make up a myth about an historical event, conveying the essence of that event.

3. **Power that Dwells in Nature and in Animals**

   a. Read the story of the butterflies (pp. 407–8) and have the students illustrate it and put music behind it.

   b. One of the stories, "Rabbit Boy," has this quote from Jenny Leading Cloud in the introduction:

      > "As you know, we Indians think of the earth and the whole universe as a never-ending circle, and in this circle man is just another animal. The buffalo and the coyote are our brothers; the birds, our cousins. Even the tiniest ant, even a louse, even the smallest flower you can find — they are all relatives....." (p. 5)

      Discuss with the students the meaning of her comments. Do they agree, disagree? Why?

   c. **Student Worksheet #10** describes a **"COUNCIL OF ALL BEINGS"**. This process can be an effective way to engage students in feeling their connectedness with animals and other forms of nature.

## GRADES 7 – 12

# HOOPS

*Walter Dean Myers. Delacorte Press, New York, 1981.*

This is a timely and gripping story of a young man's struggle to make key decisions about his life. The setting is an economically poor community and the main character, seventeen-year-old Lonnie Jackson, is a young man growing up in that community who begins to see a way out — basketball. But the story is much more than a sports story. It's the story of courage, compassion, the pressure of exploitative systems, the impact of racism and poverty and the strength of friendship.

### SUGGESTED ACTIVITIES RELATED TO A THEME FROM THIS BOOK

1. **Exploitation/Racism in Sports**

   a. The following quote about scouts was made by Cal, the coach of the community team on which Lonnie Jackson plays:

   > "They [scouts] all come on like Big Daddy, too. But just like every daddy, they got their own family to feed. He's going to tell you anything you want to hear as long as he can get you to play for his team. That's how he gets paid, by delivering the right flesh to the right team. Then, if they can't get what flesh they want, they get a whole lot of backups, just so they can justify their expense accounts."(p.51)
   >
   > "...for every black basketball player in the NBA under six ten, there's two more out here just as good who won't see the inside of the Garden unless he's got a ticket or a broom. Anybody that looks at a black guy and tells him that he can make it in basketball just because he's good is either lying or dumb. You got to be so special your feet don't touch the ground when you walk. People used to laugh when Satchel Paige used to say, 'Don't look back, something might be gaining on you.' Any black cat in the world that knows anything knows what old Satch meant." (p. 70)

   Discuss these quotes with the students. Many of them may have knowledge of sports recruiting practices. Ask whether or not they think athletes get exploited. Would African American athletes tend to be more exploited? Why or why not? Why does Cal say that Blacks have to be better than others in order to get a shot? Agree?

   b. **Student Worksheet #11** is a reprint from **EMERGE** magazine (issue of Dec.,'93–Jan.,'94) that highlights the issue of graduation rates for all athletes, especially African American athletes. After studying the table, have the students discuss the implications of these statistics.

   c. Some college coaches have spoken out forcefully about the exploitation of African American athletes. Students could do research on one of them. John Thompson, from Georgetown, would be a concrete example. How do they feel about Coach Thompson's views?

   d. Research on some of the old-time baseball players like Satchel Paige and James (Cool Papa) Bell would also be an important part of studying racism in sports. One written resource is **ONLY THE BALL WAS WHITE** by Robert Peterson (McGraw-Hill, 1970). The students could focus specifically on the St. Louis teams.

   e. A fictionalized video resource, **BINGO LONG'S TRAVELLING ALL-STARS,** presents a story about the Black baseball leagues.

   f. To take the particular issue of professional baseball in a little different direction, a current video that deals with women and professional baseball is **A LEAGUE OF THEIR OWN.**

   g. A brand new resource is **BLACK DIAMOND** by Patricia McKissack and Fredrick McKissack, Jr. (Scholastic, Inc., 1994). This is a wonderfully readable account of the Negro Leagues for middle grade readers. Junior and senior-high readers will also enjoy **DON'T LOOK BACK: SATCHEL PAIGE IN THE SHADOWS OF BASEBALL** by Mark Ribowsky (Simon & Schuster, 1994). Paige is somewhat of a folk hero as well as an outstanding baseball player. His story would lend itself to oral and dramatic presentations.

2. Walter Dean Myers has also authored a number of books for young adults. Another of his most powerful resources is **FALLEN ANGELS**, which is the story of several young African American soldiers in the Vietnam War. It would be an exceptionally good resource in terms of racism and in terms of dealing with the Vietnam War, and with all war, from the perspectives of young soldiers.

## GRADES 7 – 12

### WINNERS

*Mary Ellen Lang Collura. Dial Books, New York, 1984.*

Jordy Three Bears is 15 years old and a veteran of the foster care system. He finds himself as the story begins heading back to the Ash Creek Reserve in Canada to live with a grandfather whom he hardly remembers. This is an engaging story of a young man's struggle to accept himself and to function proudly as a Native youth in a society that is full of misunderstanding and bigotry.

**SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK**

1. **Being an Outsider**

   a. "Jordy was everyone's outsider. The Glendon kids took him for a Reserve Indian, someone to whom they assigned insoluble differences and cultural distances. His fellow Blackfoot students saw no reason to associate with him. He had shared no part of their lives that they could remember. He kept himself apart at school. As always, he was surrounded by masses of strangers rushing past him as he bumped his solitary way through a maze of halls. He made no attempt to get to know anyone."(p. 12)

      Have the students write in a journal about their response to this description of Jordy, about times they have felt like Jordy, times when they have felt like an outsider.

   b. Discuss with the students words and behavior that people use to push others out and to invite others in. You might want to start with columns on the blackboard: "EXCLUDE/KEEP OUT" and "INCLUDE /INVITE IN."

   c. Ask them to do some research and then reflection on the levels of diversity in the different circles of their lives — family, neighborhood, church, school, teams, clubs, workplace, etc. Ask them to reflect on the reasons for the presence or absence of diversity.

2. **Racial/Cultural Pride**

   a. Have the students discuss what it is that causes pride in them about their racial/cultural heritage.

   b. Have them display in some way anything that would symbolize that pride: clothing, music, special celebrations, membership in a group, dance, food, etc.?

   c. Have them discuss what the school could do to honor different people's racial/cultural heritage: visuals, celebrations, assemblies, music, etc.

   d. A good paperback resource for junior and senior-high students is **RISING VOICES: WRITINGS OF YOUNG NATIVE AMERICANS,** selected by Arlene Hirschfelder and Beverly R. Singer. (Ivy Brook, NY, 1992). This is a combination of poetry and prose on issues of "Identity," "Family," "Homelands," "Ritual and Ceremony," "Education," and "Harsh Realities." There is pain and protest in the writings; there is also celebration and joy. Have students read selections from this book.

## GRADES 7 – 12

### FREEDOM SONGS

*Yvette Moore. Orchard Books, New York, 1991.*

The author has created a compelling story about the involvement of young people in the civil rights movement in the South in 1963, especially the Freedom Riders. The main character, Sheryl, is fourteen years old, with all the hopes and dreams of fourteen-year-olds everywhere. Her world view is challenged when she travels from Brooklyn to visit relatives in North Carolina. Her young uncle is very involved in the fight for racial justice. His courageous witness pushes Sheryl and her friends back in Brooklyn to make some decisions about what they can do.

**SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK**

1. **Jim Crow Laws/Practices**

   a. Have the students do research on Jim Crow laws — how they came about, what they affected, etc. Include specific research on the situation in St. Louis, especially in the Catholic Church in St. Louis. As part of that research, have them bring in pictures of the time so they can get a visual fix on what was going on.

   b. An important resource for the classroom is a video package **AMERICA'S CIVIL RIGHTS MOVEMENT** available from Teaching Tolerance, 400 Washington Ave., Montgomery, AL 36104. It is free to schools,one kit per school. The request must come directly from the principal, on the school stationery. This package includes a documentary video and detailed lesson plans.

   c. Another resource for research for reports as well as material that could be dramatized is **FREEDOM'S CHILDREN: YOUNG CIVIL RIGHTS ACTIVISTS TELL THEIR OWN STORIES** by Ellen Levine, illustrated with photographs. (G.P. Putman's Sons).

2. **Demonstrations/Non-Violent Action**

   a. Sheryl's Uncle Pete decides to become part of the Freedom Riders movement. Have the students do research on the movement and report on their findings.

   b. Dramatize or role play the different reactions to Pete's announcement about wanting to be a Freedom Rider (note pp. 44-46).

   c. Have the students write about what their own decision would be if they were about twenty years old and had been asked to consider participating in the Freedom Riders.

   d. Have the students read Martin Luther King's **"Letter from a Birmingham Jail"** and write their own reflection paper based on his challenging thoughts. (see pg. 70)

## GRADES 7 – 12

### THE HISPANIC AMERICANS

*Milton Meltzer. Thomas Y. Crowell, New York, 1982.*

This is a strong non-fiction offering which chronicles the history and culture of Mexicans, Puerto Ricans and Cubans in the United States. Even though those three groups obviously do not represent the totality of Hispanic Americans, they do represent the largest groups. A better understanding of their history and culture, therefore, becomes very important to a total picture of the diversity in the U.S. mosaic. This book gives a good basic account of the difference in the history of the three groups, as well as a look at similarities. It also explores effectively some of the heroes in the history of these groups of Hispanics. It is definitely an asset in furthering understanding.

#### SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK

1. **Diversity Among Hispanic People**

   a. A simple map exercise showing the places of origin of Hispanic people would be useful for the students to see the extent of the geographic diversity. Include Mexico, Puerto Rico, Cuba, the Dominican Republic, Central America and South America for a start.

   b. Inviting speakers in from a number of the countries included would be an excellent way to get a sense of the diversity of culture, heritage and language. Some of the students might make a tape of the differences in language between the different cultures.

   c. Back issues of **MARYKNOLL** magazine (P.O. Box 301, Maryknoll, NY 10545-0301) are a good source of visuals from a variety of Latin American countries.

2. **Migrant Workers**

   a. "Back in the rows, one worker starts to sing. Another joins him and then a third. Others listen to small radios they carry around their waists. Always there is joking. They have a spirit, a goal, a unity, and a caring, one for the other, that is like a religious experience. I have not known such a feeling since the religious revival meetings I attended as a child. Their striving for a better life is infectious. Despite burdens that have destroyed millions of others, the survivors exude confidence and even a sense of joy." (p. 85)

   The author takes this quote from the writings of a reporter who worked in the fields among migrant workers. Ask the students what their own images are of migrant workers. How do their images compare to the quote above? Where do their images come from?

   b. Research on César Chávez and the United Farm Workers movement would be a valuable asset in getting a fuller picture of the life of the farm workers.(See Justice Heroes section)

   c. The video **THE WRATH OF GRAPES** is a compelling presentation of the condition of farm workers. It can be rented from the Institute for Peace and Justice (314-533-4445).

3. **History and Heroes**

   a. Luis Muñoz Marín was a leader of the Popular Democrats in Puerto Rico in the 1940's. Have some students do research on him. They could conduct a mock election in Puerto Rico in terms of independence, after checking out the issues at stake in the 1993 election.

   b. José Martí was a popular Cuban hero. Have some students do research on him, including reading some of his poetry for the class.

   c. The Zoot Suit Riots of 1943 would be a dramatic piece of history in terms of the effects of racism and racist thinking. It could be dramatized by the students.

   d. The Mexican War of the 1840's is critical in the history of Mexican Americans. Have the students conduct a mock Congressional debate on whether or not to continue that war, particularly after hearing from General Winfield Scott (quoted on p. 74). They could also act out deliberations on the terms of the Treaty of Guadalupe Hidalgo. Note: it would be important to indicate on a map the relative gains to the U.S. of territory from that war. The book suggests a comparison to the size of European countries. (p. 74).

## GRADES 7 – 12

### THE JOURNEY

*Paintings and text by Sheila Hamanaka. A Richard Jackson Book, Orchard Books, 1990.*

This book is a riveting look at the life in the Japanese internment camps during the Second World War. This is an important facet of the history of racism in the United States. The story is told against the backdrop of a mural, which provides the illustrations for the book. The author intends to tell something about Japanese American history, as well explore something about the history of her own family. She says, "I painted **THE JOURNEY** to open the past, hoping to help chase away the demons of prejudice and injustice."

#### SUGGESTED ACTIVITIES RELATED TO THEMES FROM THE BOOK

1. **"Exorcising the Past"**

   a. Maya Angelou's poem "On the Pulse of Morning" contains the following lines:

   "History, despite its wrenching pain,
   Cannot be unlived, and if faced
   With courage, need not be lived again."

   Discuss the meaning of this quote from the poem in terms of telling stories from history: eg., slavery, the Holocaust, the Japanese internment camps, the Trail of Tears, etc. Why should we continue to tell these stories, make movies about them, build museums, etc.

   b. The author of this book sees painting and drawing as a way of working out grief, rage, sorrow, etc. Discuss this with the students. Ask them if they have ever experienced art as a way to express strong feelings. Invite an art therapist in to talk with the class about her/his work.

2. **Realities of the concentration camps**

   a. Locate the concentration camps on a map of the United States. (listed on p. 17 of **THE JOURNEY**)

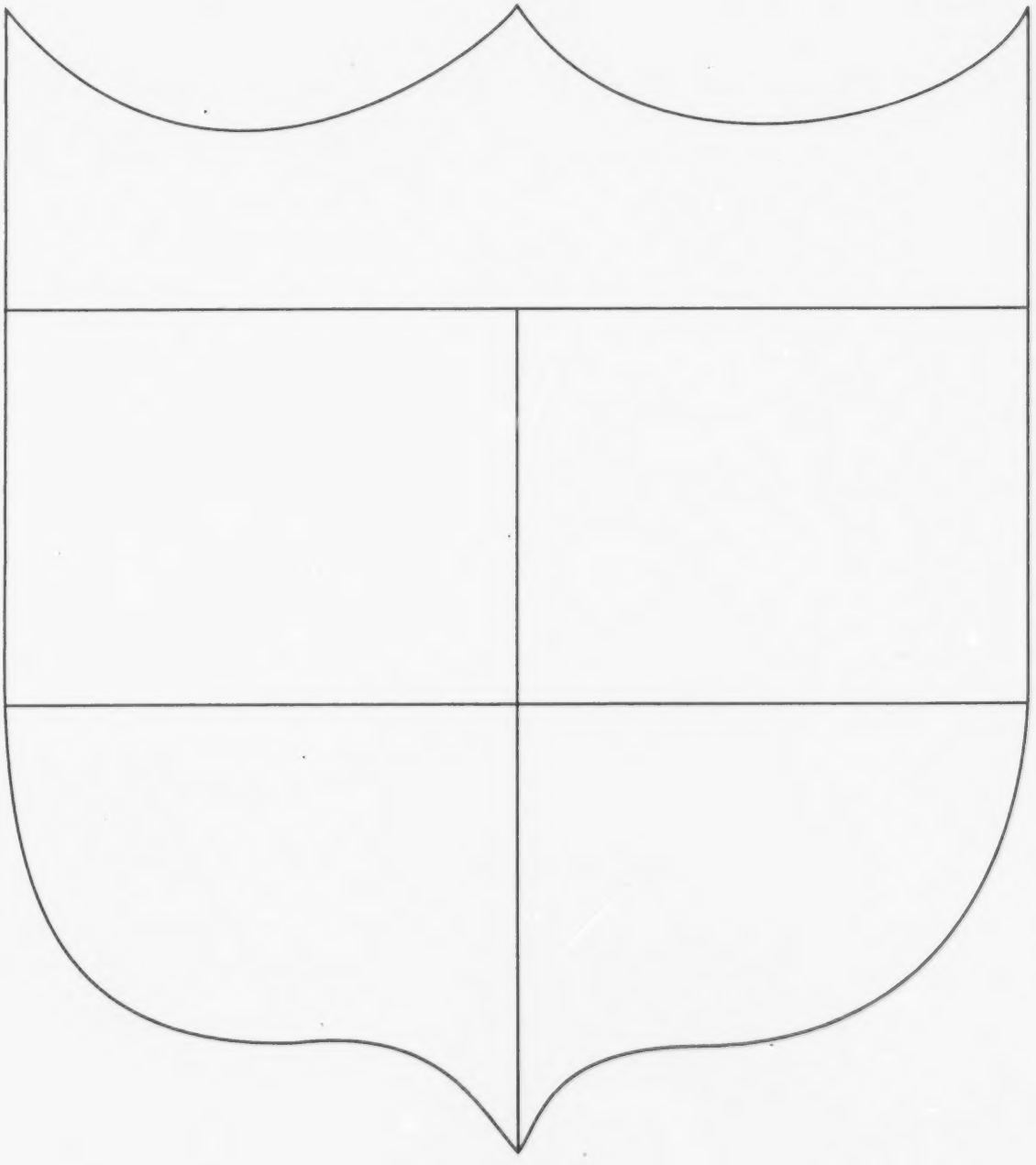
   b. The video, **COME SEE THE PARADISE** is a strong story about the effects of these camps on people's lives.

   c. After doing some additional research, have the class conduct a Congressional hearing on these camps discussing whether the action of 1988 was appropriate or not.

   d. The stories of Senators Daniel Inouye and Spark Matsunaga are important pieces of the political history of Japanese Americans. Have the students report on their views.

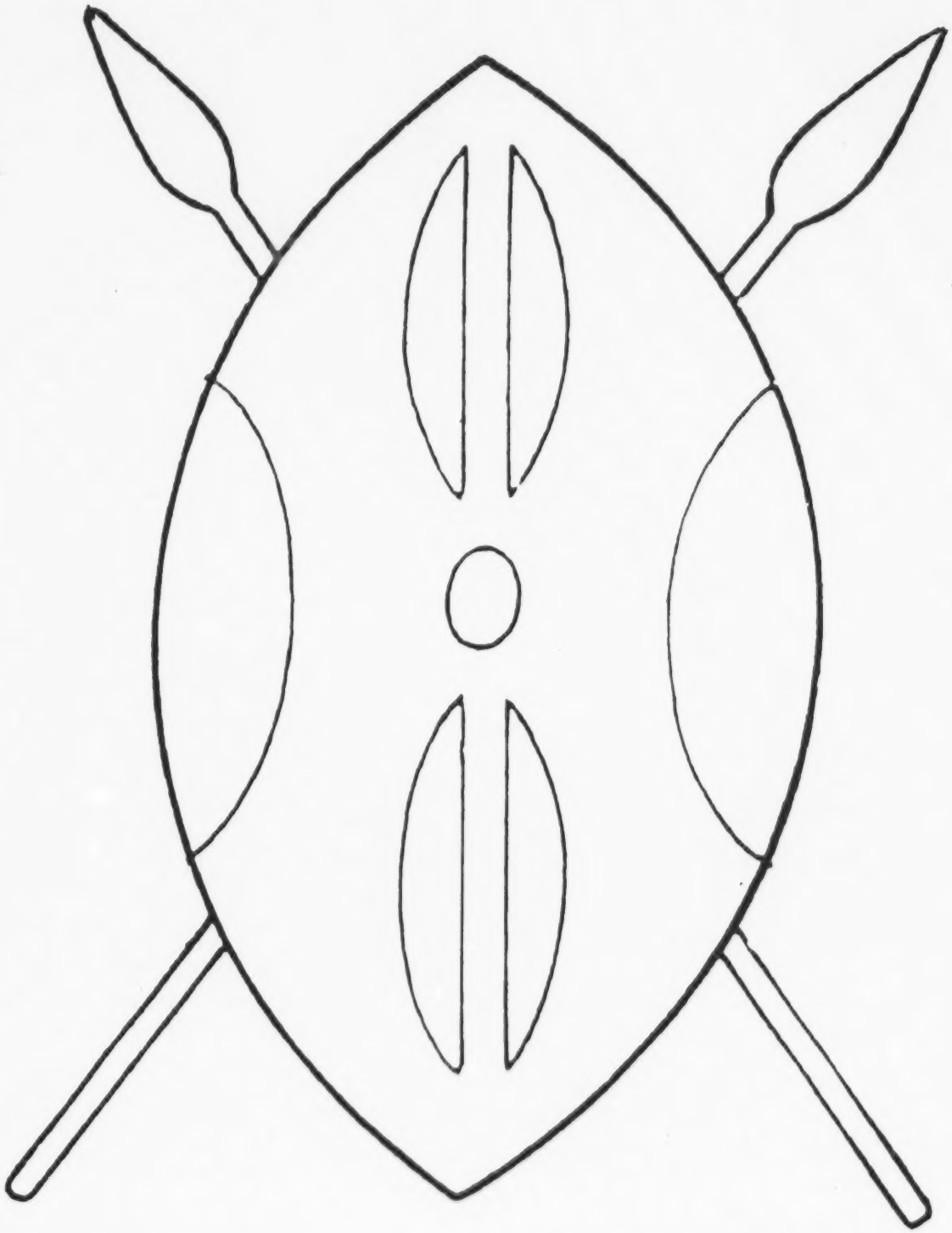
Student Worksheet #1a

## Family Crest



**Student Worksheet #1b**

## Family Crest



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## We're All A Family Under One Sky

*Composed by Ruth Pelham (used with her permission)*

REFRAIN:

WE'RE ALL A FAM-I-LY UN-DER ONE SKY, WE'RE A FAM-I-LY UN-DER ONE SKY. WE'RE

VERSES: ALL A FAM-I-LY UN-DER ONE SKY; WE'RE A FAM-I-LY UN-DER ONE SKY

1. WELL WE'RE PEO-PLE, WE'RE AN-I-MALS, WE'RE FLO-WERS AND
2. WELL WE'RE SIS-TERS, WE'RE BRO-THERS, WE'RE UN-CLES AND
3. WELL WE'RE AS-IAN-, WE'RE A-FRI-CAN-, WE'RE NA-TIVE- AND
4. WELL WE'RE AMERI-CANS, WE'RE RUS-SIANS, WE'RE ITAL-IANS AND

1. BIRDS IN FLIGHT. WE'RE PEO-PLE, WE'RE ANI-MALS, WE'RE FLO-WERS
2. GRAND-MAS TOO. WE'RE PAR-ENTS, WE'RE CHILD-REN— ALL MEM-BERS OF
3. EURO-PEAN- TOO. WE'RE HIS- PAN-IC, WE'RE A-RAB—, A-MERI-CANS ALL
4. VIET-NAM- ESE. WE'RE MEX- I-CAN, WE'RE I-RA-QIS, WE'RE IS-RAE-LIS,

1. AND WE'RE BIRDS IN FLIGHT. WE'RE...
2. ONE FAM-I- LY. WE'RE...
3. IN THE U. S. A. WE'RE...
4. AND WE'RE CHIN-ESE. WE'RE...

ADAPTED BY JIM McGINNIS
COMPOSER UNKNOWN

**"We're all..."**
One hand with fingers in a "w" sweeping in front of body from shoulder to shoulder.

**...a family...**
Two "fs" at chest and come out horizontally to form a circle in front of chest.

**...under one...**
One hand with palm flat goes under the other arm held horizontally and comes up as a "1".

**...sky...**
The hand continues upward and sweeps across the "sky" above the head.

**Student Worksheet #3**

## THE YARDSTICK MAN

**Preparation:** Teacher may wish to prepare a yardstick man for a bulletin board display.

**Story:** Bobby Strickyard's Most Valuable Lesson

Bobby Strickyard attended school many many years ago. Everyone got along very well in Bobby's room. There was every possible kind of person you cold think of in this room. There were children with blonde, black, brown and red hair, short, tall and medium sized children, some wore tennis shoes, some did not. the children came in many skin colors, some with freckles and some without. As I said before, any difference you could think of was right there in Bobby's room. They all got along very well because these children knew that people just come that way — all different. They knew it and respected it.

One night Bobby had a bad dream. He dreamed he turned into a yardstick. And because yardsticks are made to measure things, Bobby thought he should use himself to measure other children. He even began to refer to himself as the yardstick man.

While he was still dreaming, Bobby went to school, as the yardstick man, and began to chant the following poem over and over.

Oh, I'm the yardstick man
the yardstick man
and I'm the way that everyone
else should be.

Something is wrong — yeh — what is wrong
If I'm the way everyone else
Should be —
Then you're all too short —
You're all too skinny —
Your lips are too thin —
And your ears too small.

What is this and what is that
Your hair is too straight and much too light.
But most of all what about your skin —
Your're all too light — Yes, that's it
What is the matter? What is the cause?
Don't you eat right?
Don't you play in the sun?

Oh me — oh my and me my, my,
I really struggle and I really try
To find someone
Just one someone
Exactly the way that people should be
And that is just like ME.

Because
I'm the yardstick man, the yardstick man
And I'm the way that everyone else should be."

Can you imagine how the other children felt when he either said his poem or parts of it when he was talking to them about their differences? If you guessed that he was soon called names and finally left alone to talk and play by himself, then you guessed right. He was ever so lonely. It seems the word "too" got him into a lot of trouble. Before he woke up, he heard the children shouting at him:

"When you turn into a person again and stop using that word — too — when you're talking about one of our differences, we will play with you. Until then, you do not deserve to have any friends. We do not feel sorry for you."

After a very restless night, Bobby woke up. At first he couldn't believe all of that had been a dream but when his mother called to see if he was getting ready for school, he knew everything was all right.

When Bobby got back to school that morning, his teacher asked if they had learned any valuable lessons since school the day before. Bobby quickly said, "I certainly have." He added, "People are not yardsticks to measure other people because all people are different."

**Discussion Sparklers:**

Do you know any children who think of themselves as yardsticks?

What kind of things do they do?

Do you think children always think when they call another person names because of differences?

Have any of you ever been called names because of your differences?

How did it feel?

*From* ***INDIVIDUAL DIFFERENCES: AN EXPERIENCE IN HUMAN RELATIONS FOR CHILDREN*** *by Marlene Cummings.*

**Student Worksheet #4**

## A STORY FROM CHARLIE

*By Sister Susan Sheet, OSB*

One cold winter day, I was visiting with one of my favorite friends, Charlie Cree. Charlie is very old and he is living with his wife in a tiny house far up in the hills of the Turtle Mountain Indian Reservation. The house was very little, but it was warm and welcoming. As I was sitting quietly by, Charlie told this story.

As a child my Chippewa name was "Little Boy". But the Agent at the Headquarters of the Reservations could not spell or say my name in Chippewa, so he gave me the name of Cree.

Many, many years ago when I was a little boy, there were a lot of sick people. I took sick, too. Oh yes, I was very sick that time. Everybody who got this sickness died 'cause there were no hospitals in those days.

I was hot and I was cold. I was sweating and I was chilly. I couldn't even raise my head, because everything would go around. In my heart I wanted to say good-bye to my mother and father and go to be with the Good People.

Everybody told me that it was good to be with the Good People. They said that with the Good People, it was nice. There was plenty to eat, they said, and it was not cold and everybody was happy.

But my mother didn't want me to go to the Good People. She wanted me to stay with her. I begged her to let me go, but she did not want to. She cried for me. Then she told me to wait. She told me that she would go to the next lake in the woods and get an old lady who lived there. Her name was Big Sky. She would doctor me by Indian Medicine.

This old lady came and she made me take my shirt off. She started to sing and rub my back and my chest. And this is the song she sang early in the morning:

> "I come from the South, I come from where it is warm. I am flying high. I see far.
> My name is Macheequaneeash. I am the Thunderbird."

Big Sky finished this song and she was crying . I looked at her, and then I knew that she was a Holy Woman. She said to me,

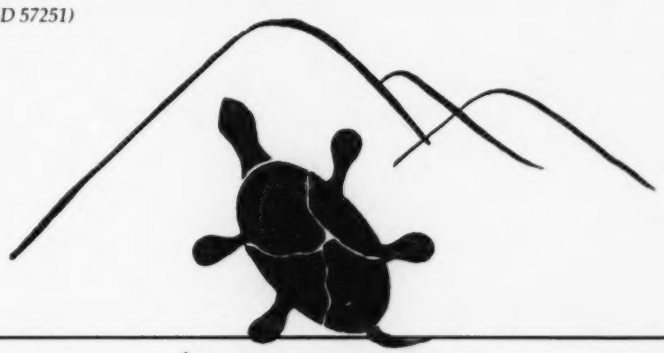
> "The Great Spirit, Manitou, gave me only one power. It is the power to heal other people. The Great Spirit did not give me the power to have sons of my own. He gave me the duty to heal the sons of other women. You will live a long time, Macheequaneeash. You will be the Thunderbird to your people. But before you go to be with the Good People one day, you must give your name to some other person and tell him the story of your healing and your calling by the Great Spirit."

After she told me these things, this Holy Woman went out of our cabin, and I did not see her ever again, neither did my mother or father ever see her again. She must have gone back to the Great Spirit from whom she came.

Now I am getting older, and I must pass this name on to someone else. I know who this will be, and one day soon, I will have this ceremony.

Yes, this is a true story. And I am happy that I know the man who has received Charlie's name, Macheequaneeash. Before this man dies, he will give the name to someone else. The name will not die.

*(From the **Blue Cloud Quarterly**, Vol. XVIII, No. 4, Marvin, SD 57251)*



**Student Worksheet #5**

## TEACHING YOUNG CHILDREN ABOUT WORK

1. Work is what people do when they are not playing.

2. Work is what mothers or fathers do when they clean house and take care of children.

3. Some jobs are outside (farmers, meter readers, construction workers); some jobs are indoors (secretaries, computer operators, disc jockeys); some jobs are underground, underwater, in the air.

4. Some work is dangerous, like washing windows on the outside of high buildings.

5. Some work makes you very tired, like bending over to pick string beans for a long time every day.

6. When people go to a job, they get money in return for the work they do.

7. Some people make lots and lots of money for their work; others, who work just as hard, make very little money.

8. Parents and family members who take care of children, do housework, and cook do not get paid as if they were on a job. They do the work because it is important, it needs to be done, and they agree to do it.

9. There is a spirit, a feeling inside many people, that make them want to work hard at something, even if they do not make money. Some people like the work they do even if they do not get enough money.

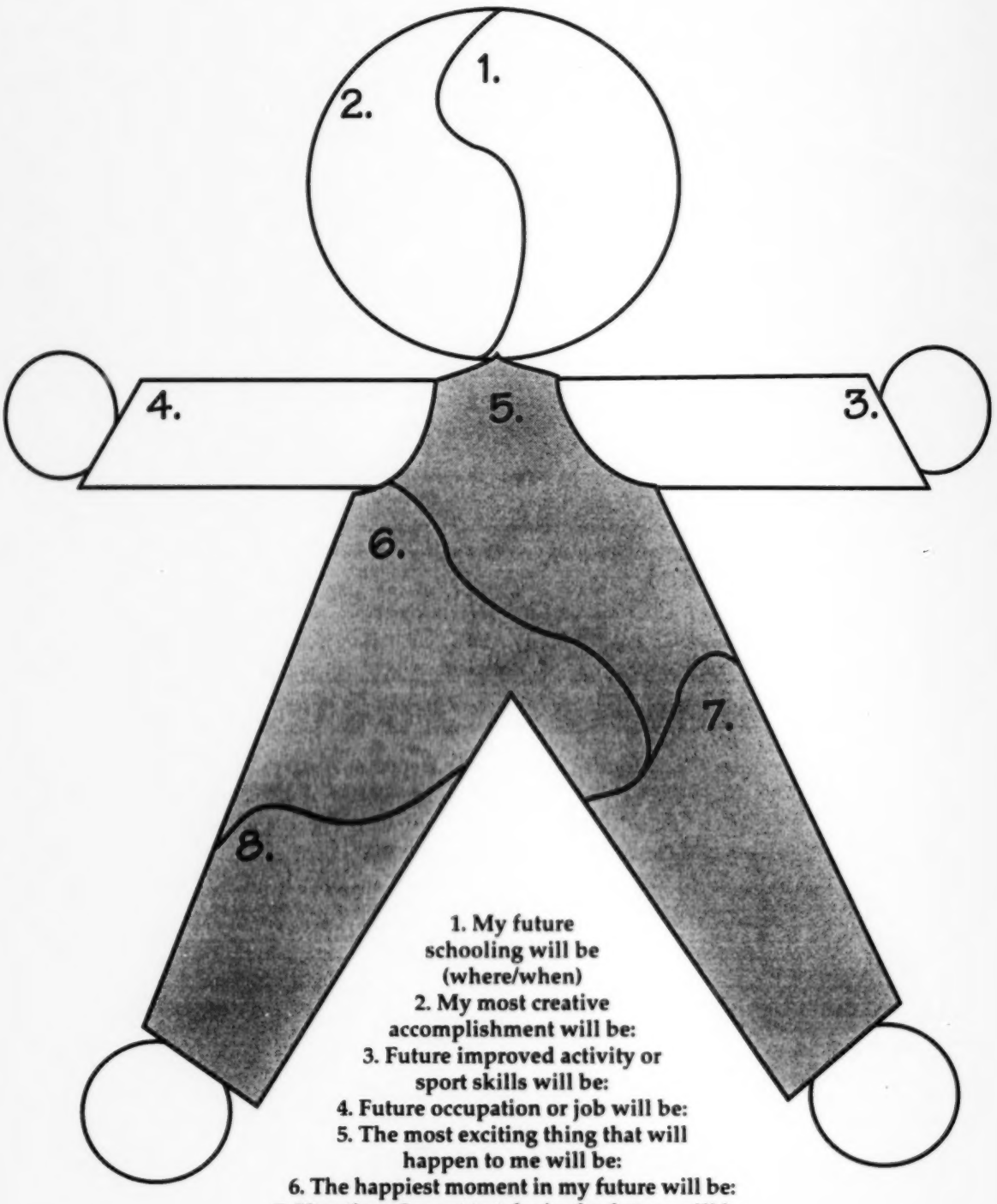
10. People sometimes work for no money because they want to help other people. they might help sick people in a hospital, inmates in a prison, visitors to a museum, children and teachers in a school.

11. People often do very important work without earning very much (artists, jazz musicians, day-care and Head Start staff, coal miners).

*(from "Teaching Pre-Schoolers About Work — A Complex Task" Bulletin, Council on Interrracial Books for Children, Vol. 16, No. 4, 1985, p. 12.)*

Student Worksheet#6

## MY HOPES AND DREAMS




1. My future schooling will be (where/when)
2. My most creative accomplishment will be:
3. Future improved activity or sport skills will be:
4. Future occupation or job will be:
5. The most exciting thing that will happen to me will be:
6. The happiest moment in my future will be:
7. Vacations I want to take in the future will be:
8. Places I want to visit someday are:

(Fill in your hopes and dreams in the area with the same number.)

Student Worksheet #7

## STUDENT OF THE WEEK

Dear _____,

_____

_____

_____

_____

From, _____

The thing I like best about you is:

_____

_____

_____

_____

_____

I think you are talented at:

_____

_____

_____

_____

_____

You show that you understand what it means to be a Christian when you:

_____

_____

_____

_____

_____

_____

_____

_____

I believe that you are:

__ Loving __ Kind

__ Clever __ Funny

__ Sweet __ Giving

Please check at least 2

**Student Worksheet #8**

## TWELVE BAR BLUES

*from the book NATHANIEL TALKING by Eloise Greenfield*

A bar is a vertical line that separates notes in written music. Bars help you count the beats. The word "bar" is also used to mean the whole group of notes that appear between two vertical lines. In the verse below, there are four beats to each bar and twelve bars all together. Read the verse aloud. Pat your foot on each beat, that is, whenever you reach a number. You'll feel the rhythm.

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| my | dad - dy | sings | the | blues | | | | | | | | | | | |
| | 1 | | 2 | | 3 | | | | | | | | | | |
| he | plays | it | on | his | old | gui - | tar | | | | | | | | |
| 4 | 1 | | 2 | | 3 | 4 | 1 | 2 | 3 | 4 | | 1 | 2 | 3 | 4 |
| my | dad - dy | sings | the | blues | | | | | | | | | | | |
| | 1 | | 2 | | 3 | | | | | | | | | | |
| and | he | plays | it | on | his | old | gui - | tar | | | | | | | |
| 4 | | 1 | | 2 | | 3 | 4 | 1 | 2 | 3 | 4 | | 1 | 2 | 3 | 4 |
| he | plucks | it | on | the | strings | | | | | | | | | | |
| | 1 | | 2 | | 3 | | | | | | | | | | |
| and | he | sings | a-bout | the | way | things | are. | | | | | | | | |
| 4 | | 1 | | 2 | | 3 | 4 | 1 | 2 | 3 | 4 | | 1 | 2 | 3 | 4 |

**Student Worksheet #9**

## FRIENDSHIP SURVEY

1. Are you a good friend to someone? Who?

2. Have you ever lost a friend? Why?

3. Have you ever tried to be friends with someone no one else likes? When?

4. Have you ever tried to friends with someone who didn't like you? When?

5. Is it hard to stay angry when a friend says, "I'm sorry"? Why?

6. Can a friend do something bad and still be your friend? Why?

7. Do you have a best friend? Who?

8. Are you friends with yourself? How?

## FOR MY FRIEND I WOULD...

1. If my friend fell down on the playground, I would...

2. If my friend ripped my homework paper by accident, I would ...

3. If my friend needed some money for a class fieldtrip, I would ...

4. If my friend took a toy from a store, I would ...

5. If my friend promised to go to the movies and then didn't, I would ...

6. If my friend was being cruel to an animal, I would ...

7. If my friend forgot her or his lunch, I would ...

8. If my friend wanted to copy my science test, I would ...

**Student Worksheet #10**

## A "COUNCIL OF ALL BEINGS"

A **"Council of All Beings"** is an exciting imaginative way of really listening to the earth in her various life forms. Described in detail in **THINKING LIKE A MOUNTAIN** (New Society Publishers), Joanna Macy and others offer this as a single ritual and as a whole program to help humans overcome our separation from the rest of our natural world. The experience can take several hours, preferably out of doors but also possibly indoors. Shorter versions involve the following steps:

— Participants spend some silent time alone in nature (or their imaginations) open to what life form (plant, animal, river, forest, mountain, etc.) they should become and be voice for in the "Council", listening for what they should say as that life form. Some students may be moved to speak for some group within the human species that has been especially hurt by other humans — e.g., Native peoples of many countries, or people with disabilities, or African Americans or other people of color.

— Make a mask representing that life form, to be worn when they speak to the humans at the "Council" (cardboard masks on a stick to be held in front of the face are the best)

— Each participant says three things to the humans at the "Council". First, what is it like to be that life form and what their experience in nature is like. Secondly, what their life has become since humans entered the scene. Thirdly, what they have to offer humans, i.e., some of their special powers and strengths to help humans working to stop the destruction of these life forms. For example, a "mountain" might describe herself as ancient, strong, solid, with many rocks, valleys, and tree-lined rivers. She might add that she shivers a lot in the cold and is often covered with snow or ice. Secondly, she might complain to humans about how they have dynamited and mined her, torn off her forest skin, washed her top-soil away, choked her rivers and streams. Finally, "mountain" might remind humans about her long history of offering humans a place for wisdom and peace, shelter and hope; of being an example of endurance and strength; of revealing the grandeur of God.

— After each life form speaks, the humans might respond: "We hear you, _____ (mountain); we are sorry for what we have done to you; and we thank you for your gifts to us."

— Conclude with some kind of ceremony in which participants release their life forms by placing their masks on an altar for a "Communion" worship service emphasizing our unity with all creation.

— THINKING LIKE A MOUNTAIN has numerous other suggestions for conducting this experience, engaging preparatory activities and crucial follow-up action planning.

— THE LORAX, a Dr. Seuss story in both book (Random House, 1971) and video form ($12 purchase from ECOL-O-KIDS, 3146 Shadow Lane, Topeka, KS 66604, 913-232-4747 or rent free from Church World Service, P.O. Box 968, Elkhart, IN 46515-0968, 219-264-3102), is a wonderful introduction to this idea of speaking for the earth, and should be used with or without a "Council"

Student Worksheet #10

# GRADUATION RATES FOR NCAA DIVISION I BASKETBALL* PLAYERS

| RANK | UNIVERSITY | % OF PLAYERS GRADUATING BLACKS | WHITES |
|---|---|---|---|
| 1 | U. of Akron, OH | 0 | 100 |
| 2 | U. of Hawaii | 0 | 100 |
| 3 | U. of Texas El Paso | 0 | 100 |
| 4 | U. of Nebraska, Lincoln | 0 | 83 |
| 5 | U. of Oregon | 0 | 83 |
| 6 | U. of Idaho | 0 | 75 |
| 7 | Indiana U., Bloomington | 0 | 75 |
| 8 | U. of Vermont | 0 | 75 |
| 9 | U. of Toledo | 0 | 73 |
| 10 | McNeese State U., Louisville | 0 | 67 |
| 11 | Mississippi State U. | 0 | 67 |
| 12 | U. of California, Irvine | 0 | 60 |
| 13 | Hofstra U., New York | 0 | 60 |
| 14 | U. of Missouri, Columbia | 0 | 57 |
| 15 | Butler U., New York | 0 | 50 |
| 16 | U. of Florida | 0 | 50 |
| 17 | U. of Georgia | 0 | 50 |
| 18 | Long Island U., Brooklyn | 0 | 50 |
| 19 | U. of New Orleans | 0 | 50 |
| 20 | U. of North Texas | 0 | 50 |
| 21 | U. of Wyoming | 0 | 50 |
| 22 | Brigham Young U. | 0 | 46 |
| 23 | Liberty U., Virginia | 0 | 43 |
| 24 | California State U., Fresno | 0 | 33 |
| 25 | U. of Massachusetts | 0 | 33 |
| 26 | California State U., Northridge | 0 | 33 |
| 27 | Indiana State U. | 0 | 25 |
| 28 | North Carolina State U. | 0 | 20 |
| 29 | Idaho State U. | 0 | 17 |
| 30 | California State U., Fullerton | 0 | 0 |
| 31 | California State U., Long Beach | 0 | 0 |
| 32 | Central Connecticut St. U. | 0 | 0 |
| 33 | Lamar U., Texas | 0 | 0 |
| 34 | Louisiana State U. | 0 | 0 |
| 35 | San Diego State U. | 0 | 0 |
| 36 | San Jose State U. | 0 | 0 |
| 37 | U. of South Alabama | 0 | 0 |
| 38 | U. of Tennessee, Chattanooga | 0 | 0 |
| 39 | Tulane U. | 0 | 0 |
| 40 | Weber State U., Utah | 0 | 0 |
| 41 | Chicago State U. | 0 | N/A |
| 42 | Fairleigh Dickinson U. Teaneck | 0 | N/A |
| 43 | Georgia State U. | 0 | N/A |
| 44 | University of Houston | 0 | N/A |
| 45 | Tennessee State U. | 6 | N/A |
| 46 | Northwestern St. U. Louisville | 7 | 0 |
| 47 | U. Of Louisville | 8 | 0 |
| 48 | Youngstown State U. | 8 | 33 |
| 49 | U. of Alabama, Tuscaloosa | 9 | 0 |
| 50 | Jacksonville U., Mississippi | 9 | 0 |

**Key:**

N/A Statistics not available

* Based on the freshman-cohort rate which indicates the percentage of freshmen who entered during a given academic year and graduated within six years. The rate is averaged from those freshmen entering in 1983, 1984, 1985, and 1986.

Source: 1993 NCAA Division I Graduation-Rates Report.

# The Institute for Peace and Justice Educational Resources

## EDUCATING FOR A JUST SOCIETY
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- Cultural messages about violence

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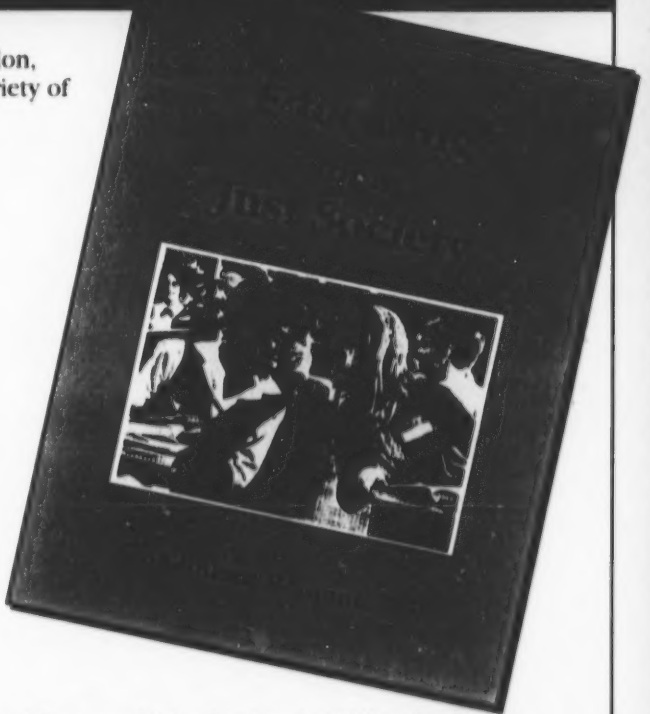

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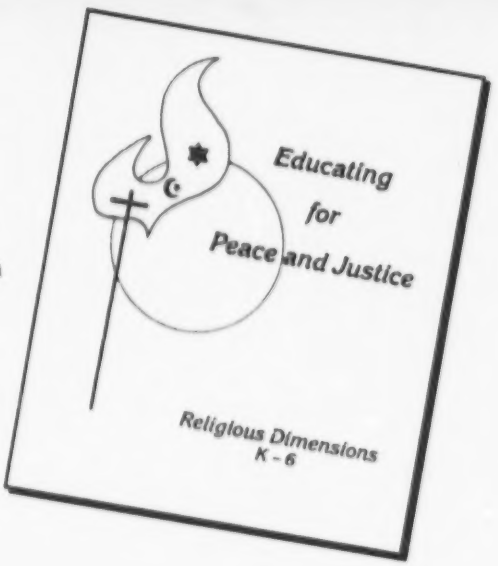


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Gloria Durka
Professor of Religious Education, Fordham University

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## MUSIC FOR THIS PROGRAM

### SONGS & SIGNS OF PEACE and JUSTICE

*(30-min video)*

As Francis the Clown, James McGinnis teaches the songs (with signs) he uses in the manual to a interracial group of elementary students, plus a short commentary:

- "Rainbow People"
- "We're All a Family"
- "May There Always Be Sunshine"
- "Earth's Friends"

Available from IPJ, $19.95.

### RAINBOW PEOPLE

*by Susan Stark*

Featuring the title song for EPJ manual

- "Rainbow People"

Other favorites include

- "All God's Critters"
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- "May There Always Be Sunshine"
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- "Inch by Inch"
- "The Happy Wanderer"

Available from IPJ, $10.00.

### TEACHING PEACE

*by Red and Kathy Grammer*

Songs in the EPJ manual include:

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Other favorites for kids:

- "Hurray for the World"
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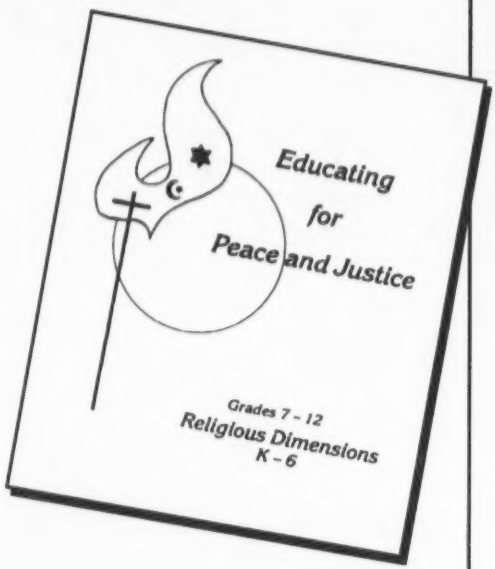
- Francis of Assisi
- Cesar Chavez
- Chief Seattle

and youthful prophets

- Jenny Boyce
- Trevor Ferrell
- Gwen Kluegel




**Plus an appendix with**

- "We Are a Rainbow People" essay
- Church document summaries
- Prayers and worship services
- High school service program plan

## MUSIC FOR THIS PROGRAM

### JOURNEY WITH JUSTICE

*by Jude and Doug Krehbiel*

These youthful Mennonite musicians offer an engaging collection for teens on peace, justice, discipleship, caring for the earth. They help teens face the cultural challenges of materialism, selfishness, and violence. Worksheets based on these songs are incorporated into the EPJ manual, and some serve as captivating introductions to several of the units.

Available from IPJ, $10.00.

### JUBILEE

*by Jean and Jim Strathdee*

This musical presentation of their Jewish-Christian vision is attractive to teens as well as adults, offering strong yet inviting challenges to promote God's Shalom. Their version of Micah 6:8 ("What does the Lord require of you?"), "In Defense of Creation", and several other songs are integrated into the manual and serve as inspirational accompaniments for many of the units.

Available from IPJ, $10.00 (audio tape; $8.00 (song book).

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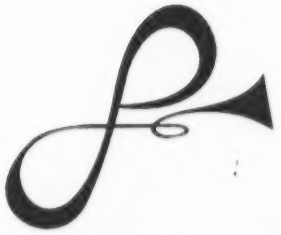

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